

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES. DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

McVICKER'S.—During the second week of Josh Whitcomb the seating capacity of the house has been tested to its utmost. Mr. Thompson may now be counted on to save many a manager, when pretensions and worn-out attractions vainly hammer away for the public to come and see them. The credit for this is, of course, due to Mr. J. M. Hill, a manager who may now be classed along with Haverly and Abbey, inasmuch as he has shown that he possesses the enterprise, activity and sharp business methods which has made the fame of his Napoleonic compeers above named. Thompson plays two weeks longer, and then Lotta in Olive Logan's adaptation of La Cigale.

Haverly's.—Tony Pastor and co. have not had reason to complain of bad business; all the favorites of this excellent variety co. were heartily received, particularly Geo. Thatcher and Sheehan and Jones. There is no doubt but that Thatcher and Geo. Wilson, of Barlow, Wilson, P. and W.'s Minstrels, are the only Ethiopian comedians who have had the talent and pluck to step out of the ruts in which the minstrel business has so long run.

QUINLIN'S.—That clever little company of comedians, known as Salsbury's Troubadours, together with their sketch of The Brook, will probably go on for ever. Generation after generation may come and go, but until Kate Salsbury becomes a crusty and bald-headed old fellow and the effervescence of the elish McHenry passes off as she develops into the matron of forty or fifty—until that long-to-be-postponed period—the jolly party will draw thronging audiences to see them spread their umbrellas and spoil their lunch under the canvas trees. The charm of the Salsburys is that they do their work naturally. Miss Dingee has learned how to act a little, and Gourlay and Webster each do their share toward helping the others out. Business very good. 15th Rice's Evangeline co.; Dora Wiley and Louise Searle replace Venie Clancy and Lizzie Webster.

HAMILIN'S.—Magnolia, by the stock, supplemented by the variety performances of Add Weaver, Nellie Parker, Quilter and Goldrich, the Devoy Sisters (shelved late in the week as n. g.) and the novel act of Zula and Loyal, has drawn a good average attendance. Messrs. O'Connor, Fiske and Irving, and Messrs. Warwick, Schwartz, Crompton and Martin improve upon acquaintance. Milton Nobles lost a good comedian when he parted with Alonzo Schwartz. 15th, H. J. Byron's Blow for Blow by stock, with olio.

OLYMPIC.—Mitchell and Sprague have now so well-established a reputation of keeping faith with the public that it is not wonderful that they are reaping their reward. Prominent among the new people 8th, was Minnie Farrell, a young lady who, while possessing a magnificent wardrobe, does not entirely depend on her clothes to entertain her auditors. Her change songs are very well done. Harry Bennett, John Hogan, F. Fleury, Ganger, Louise Montague, Cool Burgess, Baby Rhinehart, Manchester and Jennings, the La Rues and the Zanfretts completed a pleasing programme. To-night (14th) will be produced J. A. Barnes' burlesque, the Silver Demon, with Belle Howitt, Lizzie McCall, Annie Cherie, C. H. Duncan, Tom Chapman and others in the cast. In the olio are W. Henry Rice, J. W. McAndrews, Four Diamonds, Minnie Farrell, Vic Reynolds, the Leons, Baby Rhinehart, and Alex. Zanfretta and pantomime troupe.

IREMS.—At the Halsted Street, 15th, the attraction is the Ticket-of-Leave Man, with J. H. Lester as Bob. The Academy opens to-night, 15th, with E. T. Goodrich in drama of Grizzly Adams, Harry and John Kernell, Kitty O'Neil, Mabel Pearl, Wesley and Casey Mullen and Magee, Charles Benedict, Grace Garland, the Braziers, and Mulligan and Morris. The stock consists of T. J. Langdon, C. Chappell, R. J. Glover, C. Turner, J. M. Freeman, W. S. O'Brien, Lottie Beaumont, Mary Graham, Louise Fletcher and Jennie Trowbridge. Another ten-cent theatre on the West side is a possibility. Mrs. Anna Cowell Hobkirk, the ex-actress, and a most estimable lady, has returned to this city, and will become the professor of elocution at the Chicago Musical College. Referring to the article in last week's MIRROR, entitled "The Ghouls of the Stage," I have investigated into some of the peculiarities of J. A. Lord, manager of the Lyceum, who did not open his house with Bartley Campbell's Fate, because of a wholesome fear of legal punishment at Mr. Campbell's hands, but who did commence with Mr. Daly's Divorce, called in this instance Divorced, and with the names of the characters changed, but otherwise identical with Daly's play. I find, moreover, that this person (Lord) formerly tramped at the head of a barn-storming co. over the Western prairies, out of reach of telegraphic wires and injunctions, where he was accustomed to delight the aborigines with Col. Sellers, Josh Whitcomb, The Danites, Fate, Peril, Lemons, Pique, Divorce, and other copyrighted pieces, which he obtained from two play-thieves named Ligon and Ryan, who have their den in this city. In the same category ought to be reckoned H. A. Kendall, an incorrigible play pirate; J. B. Turner, Harry Webster, J. Fubbins Wallack, and other unprincipled fellows, whose names do not now occur to me, all of whom prey upon the brainwork of Mr. Bartley Campbell, Mr. Augustin Daly and other dramatists. Nixon's sanctified Uncle Tom will be at McCormick Hall one week, commencing 15th. E. B. Ludlow, treasurer of the Olympic, is a young gentleman who has made friends since the opening of the house. We have four of the best stage managers in this country engaged in this city. They are Louis L. Sharpe, Geo. W. Murray, Leon John Vincent and Jas. A. Barnes. The tiresome and long-winded Irishmen, Harry and John Kernell, open at

the Academy to-morrow night. More trouble in Simon Quinlin's Randolph street gaff. Fred Barton, stage manager, not being able to obtain his salary, and declining to be interfered with in his own department by the prying Quinlin and the impertinent little Jacky, threw up his engagement. Then "Dutchy" Loesch had a row with a rival torturer of catgut, and was fired out, fiddle, bow, rosin and all. To cap the above frightful scenes of discord, I understand that little Jacky and the gallant Capt. O'Donnell Pierce, the alleged advertising solicitor for the theatre programme, had a dispute which barely escaped being settled by a resort to fisticuffs. The old man should come home.

—Sea of Ice at the Lyceum 15th.—W. L. Voss, Jr., of the Froliques, left 13th to join the co.—Mabel Pearl, of Blue Stocking Minstrel fame, dances her "darling" at the Academy to-morrow night. Mabel is bad.—Harry Webster and co., after a two weeks' season at Des Moines, put in a week at Cedar Rapids, commencing 15th.—The German co. play, Sodom and Gomorrah at McVicker's to-night (Sunday).—Frank Girard was entertained by the Chicago Lodge B. P. O. E., last Thursday.—A. J. Creswell, a well-known local musician, and the director of the Chicago Church Choir Pinafore co., died in this city, yesterday, of pleuro-pneumonia. Henry Locheu has been engaged as leader of the orchestra at Hooley's.—I am indebted to Mr. C. J. Crouse, business manager of Salsbury's Troubadours, for kindly extended courtesies.—St. Louis rustics would not have our Next President, but liked Herr Pretzel's Gretchen.—By the way, to show his appreciation of St. Louis kindness in swallowing his play, Peltzer will write a seven-act tragedy for the talented Berry Mitchell, St. Louis's favorite son.

Philadelphia.

PARK.—Entirely remodeled and renovated, opened its doors for the season on last Monday evening with the Union Square co. in The Banker's Daughter. The performance was a delightful one, and was witnessed by a very large and appreciative audience. The piece is to run four weeks.

ARCH.—On Monday a full house witnessed Court and Stage, as performed by the Bowers-Thompson comb. The co., with one or two exceptions, is a strong one. The play is very handsomely mounted. Monday next, Buttons.

WALNUT.—The Colville Folly troupe commenced a week's engagement on Monday, appearing before a fair audience in The Magic Slipper. Roland Reed, one of Philadelphia's favorites, was well received. 22d, Tourists in a Pullman Palace Car; 29th, Black Crook.

BROAD.—Pinafore cast anchor for one week on Monday evening, and the crew were enthusiastically received by a crowded house. The co. is the same as when first produced in this city, with the exception of Caroline Richings-Bernard, who filled the role of Buttercup, and that of Ralph, filled by Mr. Hoff. Mrs. Bernard was the main attraction of the performance. She is the best Buttercup that has appeared in this city. 22d, Herrmann, Mlle. Addie, and the three Lorrains.

CHESTNUT.—The Rice Surprise Party entered upon the second and last week of their engagement on Monday evening. The extravaganza of Hiawatha was produced before a crowded house, and the acting of Messrs. Edouin, Harrison and Dixey elicited immense applause. Wednesday and Thursday Horrors, and Friday and Saturday Babes in the Wood will be produced. 29th, the regular Fall and Winter season will be inaugurated with The Galley Slave.

ACADEMY.—Haverly's Colored Minstrels, under management of T. B. Pugh, opened on Monday evening, offering an immense and attractive bill. The house was literally packed on the opening night. They remain two weeks.

NORTH BROAD.—Fatinitza continues to draw full houses. This week Laura Joyce and Elma Delaro appear as Vladimir, Florence Ellis and Hattie Arnold as Princess Lydia, and Harry Allen and Eugene Clark as the Correspondent, on alternate nights.

The addition of the favorite Florence Ellis to this troupe is another card for the management, as she is a sweet little singer and actress, and is well received each evening she appears.

ELEVENTH STREET OPERA HOUSE.—Cartoon Minstrels offer such attractions to the public that their little house is filled every evening.

NEW NATIONAL.—The Scanlon and Cronin comb., in O'Neil, were welcomed Monday evening by a full house. Mr. Scanlon's impersonation of O'Neil is a commendable piece of acting.

STANWAX.—Monday, Texas Jack opened for one week in The Black Hills. In the olio Frank Moran, Charles A. Grear, Charles Loder and Mlle. Fay Antonia appear. Excellent bill.

GRAND CENTRAL.—New: George, William and Harry Orlando, Frank Melrose, N. Livingston, Robert Story, De Courcy, Cahill and Regan, Kitty Witland. Performance concludes with 100 Virgins.

ALHAMBRA.—Morris and Roach, Ada Forrest, Sweeney and McCarthy, Belle Fairmount, La Martine Bros., and Jennie Farron are new arrivals. Good houses.

MILLER'S.—Kennedy and Magee, DeForest and Emerson, De Vere and Malcolm, John and Emma Whitney, Blanche Dixon and Carrie Lavarrie are billed as new faces. First-class business.

Boston.

MUSEUM.—The great attraction this week is the new comedy by Byron, entitled A Fool and his Money, produced for the first time in this country, and which was heartily enjoyed by a large audience on the opening night. Charles Liqueford (Mr. Warren) is suddenly enriched by the will of his late master, and Percival Ransome (Mr. J. S. Haworth), the expectant heir, is disinherited. Charles engages Percival as his footman, and retires to a country-seat in Wales, where no one knows his past history. Brabant Van deleur, Esq. (George W. Wilson) and his daughter Kate (May Davenport) visit the heir, and Van deleur wants him to marry Kate for the sake of getting the money. But Kate loves Percival, and Charles loves Mary Draper (Sadie Martinot), a housemaid, whom he knew when he was a servant. The life of Charles is rendered miserable by the anxieties of his new position and the machinations of Van deleur, until, finally, it is discovered that the will was not legally drawn, Percival comes into possession of the property, and everything is settled to the satisfaction of everybody.

The play is essentially Mr. Warren's, with these two, the characters are ordinary. Mr. Warren was completely in his element. From the beginning of the piece he made a hit. Mr. Wilson made up the conceited, intrusive, foppish old Englishman to perfec-

tion. The other parts in the comedy are of less importance. Mr. Haworth had some good lines and situations, which he made good use of. May Davenport furnished a charming hit of unaffected acting. Sadie Martinot was excellent, and greatly added to the enjoyment of the scenes she was in. The comedy was received with favor and seems destined to attain to great popularity. The comedietta, The Spark, precedes the comedy. The Spark has been adapted from the French by T. Sullivan expressly for the Museum. It is a very charming little piece with a simple plot.

Brooklyn.

PARK.—The Megatherian Minstrels opened on Monday night to a good-sized audience. Next week the Emma Abbott Opera troupe. Then follows Lester Wallack in A Scrap of Paper and My Awful Dad.

VOLKS.—The programme embraces: Watson and Ellis, the Teutonic impersonators; Clara Moore, serio-comic; the Peasleys, John and Lea, sketch artists; Billy Barry, Courtland Sisters, Favor and Shields, Mlle. Lea, song-and-dance, Merritt Brothers, late of the Palmetto Quartette; Wood and Wells in their well-known Irish songs and dances; Jennie Satterlee and A. C. Moreland. The performance concludes with the extravaganza, Legal Uncertainties.

MOZART.—Pinafore is moored at this house. In the olio are Prof. H. J. Campbell, who surprises his audience in an act, Fifteen Minutes in Wonderland; Irene Kerns, song-and-dance; a boy contortionist, who styles himself Young America; and Frank Bolton in his specialties.

OLYMPIC.—This week The Modern Babylon is being played, followed by a comic drama, The Bull in a China Shop. The price of admission has been reduced to twenty-five cents; gallery, ten cents.

ACADEMY OF MUSIC.—The Rice Surprise Party open next Monday night for the week. Horrors will be presented.

ITEM.—Haverly's is expected to open on Oct. 6.

San Francisco.

The California Theatre has been doing a fair business with Robson and Crane. During the past week they have been serving their patrons with Champagne and Oysters, and will continue to do so for several nights this week. This will be followed by The Comedy of Errors. Miss Stanhope, the new leading lady, has been laboring under the disadvantage since her arrival of appearing in roles to which she is strange, but will no doubt make herself popular with the San Francisco public. Lizzie Harrold, the new soubrette, has already made herself quite popular. A piece called A. D. 1900 is in preparation and will soon be produced.

At the Bush Haverly's Mastodons are playing to crowded houses nightly. The arrangement of the first part is the finest ever presented in this city. The twelve song-and-dance men and the twelve cloggers receive unbounded applause every night. Mr. Locke undoubtedly struck a bonanza when he procured the services of this immense co. Their engagement lasts two weeks longer.

At the Baldwin Lotta's engagement closed on Sunday evening. Business was only fair. The next attraction will be Herne and Belasco's new play, entitled Chums. Among the effects will be a gristmill in motion, and a cloud-burst of real water. Following is the cast: Terry Dennison and Ruby Darrell, the Chums, J. A. Herne and W. H. Haverstraw; Uncle Davey, J. W. Jennings; Owen Garroway, C. B. Bishop; Mr. Ellingwood, the attorney, A. D. Bradley; Foreman of the mill, H. Thompson; clerk of the mill, Mr. Pierce; Mr. Parker, E. Ambrose; Tom, J. W. Thompson; Sleuth, L. Paul; Chrystal, Katherine Corcoran; Aunt Betsy, Miss A. A. Adams; Tawdrey, Mollie Revel.

ITEMS.—A new comic opera by Oscar Weill, entitled Pyramus and Thisbe, is now in rehearsal at the Bush Street Theatre, and will soon be presented.—The Baldwin Dramatic co. will start this week for Sacramento, under the management of Fred Lyster. It consists of Jefferys-Lewis, Olive West, Blanche Thorne, Emma Clifton, Nellie Wetherell, James O'Neill, Lewis Morrison, and Russell Bassett. The repertory is Diplomacy, Women of the People, Pink Dominoes, Won at Last, and L'Assommoir.—The Australian actor, William Creswick, is shortly due in this city.—One Word, a new play by Fred Maeder, has been written for Jeff and Sallie DeAngelis at one of our principal variety theatres.—It is reported that a change has taken place in the management of the California Theatre, Gen. W. B. Barton assuming the entire control. Frank Lawlor retires from all connection with the theatre.—Camillo Urso left for Australia last week.—At the Bella Union Pauline Markham has become one of the most popular actresses that ever appeared upon its boards.

Miss Markham, with the very talented actor, W. C. Crosby, appear in the principal roles in the laughable extravaganza entitled The Illustrious Stranger, and they are well supported by a first-class co.—At the Adelphi they are giving five shows in one. An excellent first part, a splendid olio, and concludes with a drama entitled Therese; or, the Orphan of Geneva, in which Ida May assumes the principal role.

Cincinnati, O.

GRAND OPERA HOUSE.—Nick Roberts' Humpty Dumpty troupe. The Zouave Drill of Carrie and Charles Austin was much admired. Leon Whitton in his animal impersonations was very natural. Sept. 15, Maggie Mitchell opens in Jane Eyre. Sept. 22, Colville Folly troupe for two weeks.

PICK'S.—Joe Jefferson closed a week of fair business last evening. The performance was witnessed on the opening night by a house worth less than \$500. It picked up, however, toward the middle of the week, but there was no house for Joe Jefferson to boast of. Rip opens in Richmond, Ind., to-morrow night. Sept. 15, Mah's Fifth Avenue Fatinitza co. for two weeks. Sept. 29, Salsbury's Troubadours.

NATIONAL.—Allen, Delchanty & Hengler's Mammoth Minstrels have been busy the past week rehearsing, and, judging from the rehearsal we witnessed this morning, we predict a gorgeous treat of minstrelsy, and crowds of eager spectators nightly. The troupe remain only two weeks, after which they appear in St. Louis, Chicago, Detroit and other cities, and intend putting in twenty weeks in New York City this winter.

ROBINSON'S.—Business but fair. King Sarbro closes to-night, as also does Homer and Holly. Sept. 15, Sidney France in Marked for Life, and Lillian Hall in her burlesque, Prince Hassenbad, together with an olio.

HECK'S.—To-morrow night Oliver Doud Byron in Across the Continent, for one week. His support will be Harry B. Hudson, F. X. Barrett, J. H. Banks, J. B. Radcliffe, J. W. Fox, G. A. Henderson, James Collins,

Lizzie May Ulmer, Martha Wren Collins and Marie Wren Marion.

COLLIER.—Frank Jones and Alice Montague close this evening in the play of Pluck and Luck. Business but fair. Next week an entire new olio will appear, consisting of Amy Lee, song-and-dance; the sketch artists, Fred Hallen and Enid Hart; the song-and-dance team, the Haleys; Levanon and Watson, gymnasts, and Lew and Lena Cole. The stock company will have an opportunity of showing themselves to advantage in a drama, The Idiot of the Mountains, which is well cast.

VINE STREET.—Crowded every night. Next week the Moore Sisters, Eunice and Laura, and Daisy Sheldon will appear with Virgie Jackson's troupe, giving Living Statues and A Devil of a Scrape.

ESHER'S.—An entire new list of faces will appear at the Palace to-morrow night, consisting of Tom and Henrietta Murray, Tom Hedges, Winnetta Carven, sketch and burlesque artists; the Morrello Brothers, John, Lottie and Clarence Burth.

IREMS.—Topack and Moore, now at Heck's, go to Baltimore to-morrow.—Nick Roberts left for Indianapolis, Tuesday.—Mulligan and Morris, now at Heck's, leave for Chicago Monday, where they open at the Academy.—Ed Cleary left for New York Thursday evening, to join the co. in support of Adelaide Neilson.—Claude De Haven, press agent for N. D. Roberts, left for St. Louis last Thursday.—Mollie Maeder Steele leaves for the East to-morrow, to join the Florences.—John Robinson, Jr., left yesterday, to join his show in Southern Ohio.—Bob Spiller started Thursday to bill Pinafore in Hamilton, Dayton and neighboring towns.—John D. Gernon, of the Julia Hunt comb., who was in the city Friday, reports business good with the comb., which is billed at Hillsboro, Ohio, the week of Sept. 15.—Wallace Sisters in Painesville, Ohio, the coming week.—Herd Sisters of this city are singing in St. Paul, Minn.—Bob Stevens arrived in town yesterday to take charge of Joe Jefferson's comb.—After the minstrel season at the National, Johnny Allen will again star in his reconstructed piece, Schneider.—Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others.—W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgie Reynolds and Alice, Placide will be among the stock of the National.—A colored Pinafore co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidaux, the baritone, is with the minstrels opening at National.—Last Thursday evening, at the Highland House Belvedere, the twenty-sixth Thomas Orchestra concert was given in honor of the President and Cabinet, who attended that evening.—This afternoon at the Highland House Belvedere, the Grau English Opera co. produced Fatinitza on the new stage with entirely new scenery.

St. Louis.

OLYMPIC.—Haverly's Church Choir Pinafore drew enormous audiences during the week, and last night (Friday), when Trial by Jury and Pinafore were given, one of the largest and most brilliant audiences ever gathered in the theatre was present. So it would seem, notwithstanding the unceasing representations of Pinafore we have had here since it was produced, the public have taken a fresh grip and seem to hold on. The performance of the Chicago Church Chorists is in many respects the best we have had here. Next week Sol Smith Russell, an old St. Louis resident, and the Berger Family will be at this house, and as it is one of the most popular combinations that visit St. Louis, a big week's business is looked for.

GRAND OPERA HOUSE.—John Dillon, the Chicago comedian, has done a fair business in Our Next President, but his character of Silas Pettibone was not calculated to show his best qualities. The play is an adaptation of the same story which was used by Lettie Allen in Woodleigh. John W. Blaisdell, Louise Dillon, and the other members of the co. did well. Next week Nick Roberts' Pantomime troupe will play an engagement.

COMIQUE.—The Sprague Georgia Minstrels have done a rather light business during the week. The regular opening for the Fall and Winter season, under the management of W. H. Smith, is announced for to-morrow (Sunday) evening. The following variety artists will appear: Cool Burgess, John Hart, the Swains, Manchester and Jennings, Harry Bennett, the LaRues, Henri De King, and Mlle. Olympia, Jennie Engell, Prof. Sawyer, Geo. Reed, Harry Phillips, Miss Wernell and Louise Montague.

ITEMS.—Manager Pope says it is not necessary to report progress at his theatre. It will be opened in complete shape on the evening of Sept. 22, with Lawrence Barrett as Hamlet.—B. J. McLaughlin, an old St. Louis actor, took a benefit on Sunday evening last.

To-morrow afternoon the Chicago Church Choir co. will give a sacred concert at the Olympic Theatre in aid of the Memphis fund.—An extra performance will be given to-morrow evening at the Grand Opera House. John Dillon and co. will appear in Our Next President.—Sunday night performances are getting very common at the better class of theatres, and may become a permanent thing, as in New Orleans.—At the Globe Theatre Sidney France has been delighting large audiences in his Marked for Life. A regular Sunday matinee is a feature at this house.—Neil Burgess in Winow Bedott will succeed the Berger Family at the Olympic.—Bertha Schumacher, a popular contralto singer, who has been finishing her education in Europe, has returned to her home in St. Louis. She has been engaged for Strakosch's co.—The reporters' walking-match is the town talk here to-day. It takes place to-night, and will attract a large audience.—The local amateurs are getting up another Pinafore scheme—one horror on another's heels, so fast they follow.—Buffalo Bill's troupe, with real "hair-lifters," open at DeBar's on the 22d.

New Orleans.

ACADEMY OF MUSIC.—The season was opened under the management of the ever reliable Dave Bidwell on Thursday last by the Big Four Minstrels, who were received by a large audience—the largest perhaps ever seen in this city at this time of year. A full theatre in the first week of September is a rare sight. The performances of the troupe, whilst not of a remarkable or startling character, yet they are creditable and highly satisfactory. It must be remembered that this comb. is a new one, and due allowance therefore should be made for an apparent deficiency. It can boast of one very decided star in Charles Heywood, whose

wonderful voice and remarkable singing have elicited the highest commendation. Not since the days of Ricardo and Leon have we heard such a male soprano voice as that possessed by Heywood. Its power, scope and sweetness are combinations not often found in an unnatural voice, and the skill and excellent taste with which it is exercised, exhibits genius of no mean order. I should not omit to mention the improvements made in the Academy of Music during the Summer. The ceiling has been raised some eight feet, and handsomely frescoed. In the centre is a handsome dome from which is suspended the chandelier, which, when lighted, illuminates the whole theatre. The stage, too, has been elevated and enlarged, and four elegantly fitted up proscenium boxes replace the old and contracted ones. New scenery, a new drop-curtain, rich and beautiful carpets, the latest styles of chandeliers and other embellishments are observed at every turn. The greatest improvement, however, is in the entrances and exits to the building. The changes made in this respect enable the theatre to be emptied, when crowded to its fullest capacity, in less than two minutes. The stairways to the dress circle and gallery are wide and easy of ascent, while the entrance to the parquet is by a flight of stairs from the street, instead of by steps, first up and then down, as formerly. By these alterations some two hundred more seats have been secured. Altogether, now, the Academy is the handsomest, most complete and best arranged theatre, and is a credit to the enterprising spirit and liberality of Mr. Bidwell, who has done so much for this city to "drive away dull care," and to furnish our people with the highest order of amusements.

The Big Four will be followed by Grau's English Opera. I predict for them a successful engagement, as we are a music-loving people and take kindly to opera in any shape. The Varieties Theatre, I hear, will be opened in October by Manager Hall. His attractions will be principally in the musical line.

The St. Charles and Globe Theatres are closed, with little prospect of their being opened this season, except possibly by transient companies.

Baltimore.

HOLIDAY.—F. C. Bangs appeared last week as Dan'l Druce, and gave a fine performance, ably assisted by Geraldine Maye in the part of Dorothy. Harry Eyttinge and James Cooper were satisfactory as Sir Jasper Combe and Reuben Haines. Balance of co. fair. Adah Richmond Opera co. open to-night (15th) in Fatinitza. 22d, Robert Fraser and the Foy's in the musical comedy, Nonsense.

FORD'S.—Haverly's Gen. Col. Mins. appeared to very large business, and gave a good entertainment. Billy Kersands and Tom McIntosh are very funny end-men. Wallace King has a beautiful tenor voice. This week Herrmann, Mlle. Addie and the three Lorrains. 22d, the Strategist Comedy co.

FRONT.—Manager Gooding's good bills still continue to draw first-rate houses. This week the new faces are: Prof. W. O'Reardon, Annie Hindle, Harry Woodson, Belle Clifton, Raymond and Murphy, and the Carrolls. The performance concludes with the farce, Law vs. Fits.

NEW CENTRAL.—Julian Kent appeared in the sensational Border drama, Wild Bill, preceded by olio, to good business. The new faces this week are: Nina Bach, Campbell and Burke, Topack and Moore and Leo Jourdan. The drama, Keeney the Ranger, will be given with Harry Moreland as Keeney, supported by Ida Quigley, Julian Kent and stock.

ITEMS.—Coup's circus appeared four days to good business. Barnum's opens on 25th for three days.—William Rochester, late of Ford's Opera co. chorus, has resigned, and accepted an engagement with the Oates co., to play small parts.

P. S.—Instead of the Foy Sisters and Robert Frazier, Mr. and Mrs. J. W. Albaugh appear next week (22d) in Bartley Campbell's Virginian.

Albany, N. Y.

LELAND OPERA HOUSE.—Milton Nobles played 8th, 9th and 10th to very fair business. Phoenix and Man of the People were the plays presented. The Howard Uncle Tom co. played the eternal "moral drama," balance of the week to very good business. The Richmond & Von Boyle comb. open 15th for one week. Saville & Lee's Opera co. week following.

MARTIN HALL.—Barlow, Wilson, Primrose & West's Minstrels open soon. Manager Mosher has a number of attractions booked.

TWEDDLE HALL.—The owners have at last secured an agent in the person of William Appleton. If they will only show a little more enterprise now, and make whatever alterations in the stage that Mr. Appleton's judgment may dictate, they will be repaid by the extra business they will do. The acoustic properties of Tweddle Hall are very perfect; the stage conveniences very bad.

ITEMS.—The bad amateurs here, known as the Globe (Hotel) Comedy co., have been at their pranks again. Taking advantage of my absence from the city, one of their interesting number wrote an article against THE MIRROR and its Albany representative, which must have been pretty rank, as it was refused by two of our local dailies as being too personal.—Tony Denier and co. at Martin Hall 19th and 20th.

Williamsburg, N. Y.

NOVELTY.—J. W. Collier's Union Square comb. played The Danicheffs at this house last week to a fair business. The play was superbly mounted with new scenery and upholstery. We must say that Mr. Theall is a very liberal manager. He mounts all the plays that come here in the best of style. Gustavus Levick's Count Vladimir was a most powerful and manly piece of acting; he was recalled nightly. Louis James deserves considerable praise for the manner he played Oslip. Marie Wainwright played the part of Anna the Serf with much feeling. Mrs. Farron as the Countess was excellent. Mr. Chas. Walcott gave a fair rendition of the Princess. The remaining parts were well acted. On Monday night J. P. Smith's large man Palace Car comb. opened to a large house. Next week, Frayne-Tiffany comb.; Oct. 6, Kate Claxton in The Two Orphans; 13th, Tony Pastor; 20th, Salsbury's Troubadours.

ITEM.—The Broadway Theatre (late the Comique) is to be opened on or about Oct. 1 by Jake Berry of New York. He will produce Rip Van Winkle and The Ambassador's Lady.

Bridgeport, Conn.

Sept. 11, Mme. Rentz's Minstrels to "good biz." 25th, Viola Clifton's troupe; 29th, John T. Raymond.

Detroit.

SEPTEMBER 14. The immense audience which greeted Fanny Davenport last Monday night must have been truly gratifying both to the lady herself and to her manager. Miss Davenport scored a big triumph; every person in the audience acknowledged it. George N. West, as Paganini, made an excellent impression as a capable and painstaking actor. E. K. Collier, as Iachimo, was excellent. E. H. Price, as Leonatus, was hardly satisfactory, but endeavored to make the most of an uninteresting role. Miss Monk was good, and Miss Montcastle, a debutante, succeeded nicely. Tuesday night Pique, with Miss Davenport in her creation of Mabel Rentrow, drew a magnificent house.

Jane Coombs and co. began an engagement at the Detroit, Sept. 11, for three nights and matinee, when she played School for Scandal, London Assurance, Camille, and The Hunchback in regular succession. Whether it was owing to a misunderstanding about the change of plays, or whether on account of the greater attraction the first half of the week, I am unable to state, but in no respect were the houses what they ought to have been. Her company is a good one. They go from here to Port Huron, and play this week on Clay's Circuit. It was very unfortunate that the idea got abroad that Miss Coombs was to have played Engaged. The public were disappointed.

This week is the opening of Whitney's Grand Opera House, and Salsbury's Troubadours are to have the honor. This party played a very successful engagement here last season. President Hayes and staff will probably be present at one of their performances.

John McCullough will play a round of his most famous roles this week at the Detroit, his company, under management of Wm. H. Connor, is a very strong one, including the old favorites, F. B. Warde, John A. Lane and Emma Stockman.

For the week Sept. 22, The Danites, Prof. and Mrs. Payne will give light operas for three days during this week. Wallace's opera of Lurline will be presented at the Detroit Opera House on the 29th and 30th and Oct. 1, for the benefit of Prof. Abel. The cast will introduce Bischoff, the tenor, from New York.

ITEMS.—E. M. Gotthold, manager of the Gotthold Octoroon comb., was in the city Saturday, on his way to Chicago, to stop the performance of The Octoroon at the Adelphi in that city. Helen Stuart has returned from Mt. Clemens. She is reported to have made a very successful appearance as Pauline in The Lady of Lyons. Detroit will look forward with a deal of interest to the enterprise of Daly in his New Broadway, as his company will include two Detroit ladies, viz.: Helen Hlye, who has made quite a success in this State, and May Fielding, who will make her debut on the stage under Daly's tutelage.

Louisville, Ky.

SEPTEMBER 12. MACAULEY'S.—Maggie Mitchell has succeeded in drawing large audiences during her engagement. The support rendered by William Harris and co. was satisfactory in every particular. Miss Mitchell has had an auspicious opening of her season. Route from here: Grand Opera House, Cincinnati, Sept. 15; Pittsburgh to follow. Opening Monday, 15th, Grand Opera co. Fatinitza will be given Monday and Tuesday evening. Cadets, the new opera composed by Messrs. Warner and Kerker of this city, will be produced on Wednesday, Thursday and Friday evenings, and Pinafore for the closing bill.

LIBRARY HALL.—A benefit will be tendered Elise Conly evening of Sept. 16, preparatory to her leaving for Europe.

DAVIS' THEATRE.—Still closed; will probably open about Oct. 1.

METROPOLITAN.—An increase in attendance over that of any former week since the opening of the season. The attraction given was Alice Placide in drama, Money and Misery, supported by the regular Metropolitan stock, and during the latter part of the week, as an additional attraction, Charles Emmett appeared in his drama, Dashing Charlie. Sept. 15: J. W. Carver in drama, Jack Starling; or, Nature's Nobleman.

MASONIC TEMPLE.—16th and 17th, Tony Pastor and double troupe.

KNICKERBOCKER.—There was no falling off in the rush during the past week. The new faces opening the programme were: The Miltons, Billy and Lewis, in wooden shoe specialties; Mary Carroll in military songs; J. B. Carroll in Irish and German biz; the Hales, Tom and Eddie, in first-class songs and dances; Mary Milton as the Active Girl; the Morrello Brothers in specialties, introducing their great head to head balancing; Estelle Wellington in neat songs and dances—the programme ending with the Hales in their very amusing sketch called Boyhood Days. Opening 15th: The Spellman Sisters, the great Donohue, Rose Collins, Carrie Davenport, the Mauritters' combination, consisting of Charles, Dick and Lizzie, and Gallagher and Gorman.

ITEMS.—Gorman and Gallagher, two song and dance men, opened at the Knickerbocker Monday of the past week, but were discharged after the first night for incompetence.—Alice Placide is engaged at the "Met" for the season as leading lady, in place of Hattie Morris, who closes 14th.—The J. W. Edwards comb., who support Minnie Cummings, passed through the city the 10th en route to Nashville, where they open the 18th.—The J. G. Stutz comb., arrived in town the past week, after a tour through Kentucky.—The Katie Putnam comb. played in New Albany, Indiana, the 12th and 14th, and are booked at Terre Haute week of the 15th.—Horace Dinges, representing W. C. Coup's circus, has engaged the Exposition Building for winter quarters.

Rochester, N. Y.

Favored by fine weather and encouraged by our citizens, the opening week of the season of '79 and '80 in Rochester was a grand success.

CORINTHIAN ACADEMY OF MUSIC.—Opened its doors Monday evening to a very large and fashionable audience to witness (for the first time in this city) Engaged. The cast from the Park Theatre was the same, with one exception, as presented in New York. Engaged was given four times, and although the characters were ably sustained, very few of the audience were favorably impressed with the play. During the week Tom Cobb and Old Love-Letters were produced, and Bonnie Fishwife with Palace of Truth closed the engagement Saturday evening. Business for the week was fair.

The simple announcement that Mary Anderson would inaugurate the season at the Grand Opera House last Thursday evening, was enough to attract an audience equal to its capacity, and during her engagement the numbers did not

people assembled were not able to gain admittance. Thursday and Saturday afternoon The Hunchback was given. Friday evening Miss Anderson appeared as the Countess in Sheridan Knowles' play entitled Love; or, the Countess and the Serf. Although not a new play, Love is not very extensively known in this country, and having recently been added to Miss Anderson's repertoire, has been played by her but once prior to this engagement. The performance was, therefore, somewhat crude, but with slight imperfection remains well worked out after one or two more productions. The Countess is in many points different from the line of characters previously impersonated by Miss Anderson, and being not a little impetuous in nature the climax is reached more vehemently; but the dramatic effects are not less strong. Love will be pushed during the season and ere the end will undoubtedly assume a leading position. On Saturday evening Evadne was presented. Miss Anderson's popularity increases with each appearance.

ITEMS.—Miss Anderson plays in Burlington, Vt., 15th; Montreal 16th, 17th, 18th, 19th and 20th; Kingston 22d; Belleville 23d; Buffalo 24th, 25th, 26th and 27th.—Rankin's Danites occupy the boards at the Grand 15th and 16th, followed by Pat Rooney comb. 17th, 18th and 19th, Laura Alberta 20th, Weatherly Froliques 22d and 23d, Richmond & Von Boyle 24th, 25th, 26th and 27th.—At the Academy Tony Denier 15th and 16th, Milton Nobles 17th, 18th, 19th and 20th, Barney Macauley 21st, 22nd and 23rd. The 22d, 23d, and 24th are still unsettled.—Manager Abbey of the Park, New York, was in the city last week to witness the first appearance in America of Rachel Sanger, his new juvenile lady.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The Tony Denier Humpty Dumpty troupe delighted large audiences the latter part of the week. Monday evening of this week Milton Nobles appeared, supported by a good co., in his own play of The Phoenix, and on Tuesday evening in another play of his own, entitled A Man of the People. The attendance was only fair. The balance of the week we are to have the McKee Rankin party in The Danites. The diagram at present does not indicate very large attendance. For the following week: The Rice comb. for Monday and Tuesday evenings, followed by the strong favorite, Mary Anderson, supported by a powerful co.

SHELBY'S ADELPHI.—The usual large audiences attend here. For the week the principal attraction will be the Royal Berlin Lady Orchestra, "from the Leipzig Conservatory of Music, Prussia." The other attractions for the week are: Frank Bush, Hebrew mimic; Eloise Allan, balladist; "Senator" Frank Bell; the Seales Bros., clog-dancers; Ruth and Carney, Ethiopian delineators; and Lottie Grant, vocalist.

ITEMS.—Mme. Anderson completed her task of walking 2,052 quarter miles in the same number of consecutive quarter hours Saturday night. Financially the feat was a failure.—The Fat Rooney comb. have the hall for Saturday, 20th.—The German Theatre gives regular performances Sundays and Thursday evenings.—Seats for the Redpath Saturday Night Entertainments are selling woefully slow. As yet hardly enough have been disposed of to guarantee expenses of advertising and rent of hall.

Utica, N. Y.

OPERA HOUSE.—The Wilkinsons (Uncle Tom) closed a week's engagement, 13th, with good houses, having played during six nights and matinee to over 9,000 paid admissions. Pat Rooney showed here last eve, 15th, to fair house. He has good people with him. 18th, Tony Denier's Humpty Dumpty co. 22d, Barney Macauley in Uncle Dan'l. 25th, Saville & Lee Opera co.

CITY OPERA HOUSE.—As predicted, Mary Anderson caused all the seats to be filled, Sept. 9 and 10, on the opening of this cozy hall, and many were turned away. The support was all that could be desired, the co. being on the whole the best that has supported any star in this city since Fanny Davenport presented Pique under Augustin Daly's management in January, 1878. Robert McWade gave his version of Rip Van Winkle, 11th and 12th with a company for the occasion, to poor biz. The Laura Alberta Fine comb. play here 16th and 17th, and Oneida 18th. The Lottie Clark co. come 19th and not 10th as published last week.

RINK.—Crowded nightly the past week, the principal attraction being a former Utica lady, Mrs. M. J. Shanley, in choice operatic selections. The balance of the co. were all good in their line, particularly Dan Mason, Dutch comedian, and the Murphys, Paddy and Ella, in their Irish songs and dances. The new faces this week are Ada Lynwood, serio-comic; Lillie Bell, serio-comic; Billy Maloney and Mabel Gray in Irish songs and dances; Wardwell, Fire King; Charles Carroll, Ethiopian comedian; John Riley, songs and dances; Sheehan and McGlone, Irish song-and-dance.

ITEM.—At the request of the citizens, Manager Phillips and Rink co. gave a so-called sacred concert at the Opera House, 14th, but the sacred part was laid on the shelf, and a first-class variety, minus the dancing, given instead, much to the amazement of a large number of the audience, who left the hall. The manager had better stick to his Rink and drop his sacred concert scheme.

Pittsburg, Pa.

OPERA HOUSE.—The Tourists in the Pullman Palace Car opened the season 8th, and played during the entire week to good business. From the spontaneous marks of approval with which the piece was greeted nightly, there can be no doubt of its becoming popular throughout the country. Opening 15th, Dora Gordon Steele Opera co., one week. 22d, Maggie Mitchell and co.

LIBRARY HALL.—Tony Pastor and co. 19th and 20th.

WILLIAMS' ACADEMY.—Reopened 8th, and played to good business during the week. Company opening 15th: Four St. Felix Sisters, Devlin and Tracy, Charles M. Steen, Mlle. Addie, Reynolds and Cogill. Continuing from last week: Bobby Newcomb, Alice Somers, Jessie Warner, Harry Shay, Emma Hoffman, Sherwood Sisters, Jerome Stansill.

TRIMBLE'S.—New faces 15th: Marlow and Mealy, May Raymond, Nellie Walters, Alf. Barker, and Hernandez Foster, in Jack Hawkaway. Continuing from last week: Baldwin and Nagle, Dave O'Brien, Samuel Renard, Charles McDonald, Mlle. Lottie, Viola Morris and C. H. Scudder.

ITEMS.—John Ellis is in Cleveland this week, supporting C. W. Coudock in The Chimney Corner and other pieces.—Deleahanty and Hengler left this city 11th for Cincinnati, from which place they start out with their own co.

Providence, R. I.

OPERA HOUSE.—This house will open Sept. 22. Everything promises a successful season. Gus Williams in his new play, Our German Senator, is the opening attraction, to be soon followed by Rice's Surprise Party, Murphy's Juvenile Pinafore co., Chanfrau, Tony Pastor, Maggie Mitchell, Joe Jefferson, Lotta, Mary Anderson, John McCullough, and other first-class attractions. The new drop curtain is very handsome and was painted by John A. Calje of New York. Instead of rolling it slides up—an idea and invention of Mr. Couch, master mechanic of this house.

Low's.—Barlow, Wilson, Primrose & West occupied this house 12th and 13th to good business. Annie Pixley opens the regular season 17th in M'Lisa.

COMIQUE.—A good show was given last week. Capt. Swan gave wonderful exhibitions in a glass tank of water, surrounded by crocodiles and snakes. The new-comers this week are: Bryant and Saville, Bertie Regie, Clark and Edwards, Peudy and Warner, Crumley and DeForest, the Olympia Quartette and Ed Christie. The entertainment closes with Charley Talis' new version of Robinson Crusoe.

PARK GARDEN.—Pinafore will continue until the close of the Garden, 20th, which will make the sixty-third performance. On Friday night there will be a challenge firework display between Prof. Moritz Blank and Prof. B. M. Wedger of Boston.

SANS SOUCI GARDEN.—Chimes of Normandy continues with unabated success.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The Dora Gordon Steele Hallow E'en Party have been singing through the past week to long rows of vacant chairs, and the engagement cannot be called a success. The co. is weak in good voices, and should be strengthened in various ways if its members expect to hold together throughout the season. Route: Pittsburgh, 15th and week; Youngstown, 22d; Canton, 23d; Columbus, 24th, 25th; Dayton, 26th, 27th; Detroit, 29th, 30th, and Oct. 1. The Revellers open at Opera House Monday, Sept. 15th, for one week. The Bowers-Thompson comb. follow, beginning Sept. 22.

ACADEMY OF MUSIC.—C. W. Coudock has almost entirely recovered from his attack of rheumatism, and will appear during the week of 15th in The Chimney Corner, Willow Copse, and One Touch of Nature. He will be supported by John and Effie Ellisler, and the engagement promises to be a successful one.

COMIQUE.—Arrivals, 15th: DeVoy Sisters, Carrie Lewis, Haley and West, Morton and Miles. Departures: Frank Bell to Buffalo, D'Alve Sisters and Viola Ray to Detroit, Keating and Sands and Blanche Dixon to Bradford, Pa.

ITEMS.—The Litta concert is already an assured success, over 2,200 seats having been sold in advance. Miss Litta sings at Akron Thursday, 18th.—R. M. Carroll and sons did not appear at the Comique last week, as announced.—J. B. Curran has been in town for a few days. He leaves to join Lawrence Barrett's co. at some point in Canada.

Columbus, O.

COMSTOCK'S.—Fatinitza was presented in good style to a large audience, 10th, by Frau's co. As a comic opera it is a success, being replete with action and good music. Blanche Correll is charming as Vladimir and Fatinitza. Henri Laurent is amusing as the correspondent, but is overrated as regards his singing. Cadets were not put on as announced, because two of the leading men, Myron Calice and Paul Bown, unexpectedly left the company, 11th, without any intimation; and there was a good deal of doubling up the second night to repeat Fatinitza. Messrs. Bown and Calice left for New York, where they obtain better engagements with a Pinafore co. It is feared the Frau party is weak, financially, as they had to borrow money to get out of Cincinnati. Louisville, Ky., this week, New Orleans following. Coming: Tony Pastor 18th, Dora Gordon Steele Party, 25th and 26th.

GRAND.—Gotthold's Octoroon, 19th and 20th.

ITEMS.—Frank and Irene Murdoch have gone to New York to begin their amusement season.—The excellent pianist, Caroline Schneider, has returned from Europe and will reside in Columbus this season.—It is rumored our charming songbird, Fannie Manetti, will winter in Cincinnati.—Barnum drew large crowds, 13th, although the usual circus rain had the effect of lessening the evening audience. Show works through small Pennsylvania towns, reaching Philadelphia last of the month.—W. C. Coup's circus 29th.

Richmond, Va.

THEATRE.—The Gilberts appeared to fair business, on the 11th and 12th, in the musical burlesque comedy written for them by Frank Rogers, entitled Mosquitoes, with the following cast: Sallie Muggles, Katie Gilbert, with imitation of Mlle. Aimee in "Pretty as a Picture"; Arabella De Montmorency, Belle Gilbert, with duet from La Sonnambula; Mirantha Bawler, Jennie Gilbert, with parody, "I'm Little Butter Tub"; John De Bonair Chunks, James W. Gilbert, with "Auctioneer's Song," a la Sorcerer; Romeo Leonidas Smithers, Harry B. Bell, with his original poem, "Devil's Bar"; Horatio Fargson, David R. Young, with his harmonicon solo; Tobias Gawke, Danl. Mortimore. The performance was highly entertaining and amusing, and received the universal approval of the city press. 13th, Pink Dominoes was played to a small audience. Route: Fredericksburg 15th, Leesburg 16th, 17th and 18th (Fair week), Lynchburg 19th and 20th, Knoxville 22d and 23d, Ford's Juvenile Pinafore co. open on the 17th for six nights and matinee. Route: Petersburg 24th, Lynchburg 25th and 26th, Danville 27th, Greensboro, N. C., 29th, Raleigh 30th, Goldsboro Oct. 1, Wilmington 2d, Columbia, S. C., 3d and 4th, Augusta, Ga., 6th, 7th and 8th, Charleston, S. C., 9th, 10th and 11th, Savannah, Ga., 13th, 14th, and 15th, Macon 16th and 17th, Albany 18th, Cuthbert 20th, Montgomery, Ala., 21st and 22d, Selma 23d, Opelika 24th, Columbus 25th, Atlanta, Ga., 28th, 29th and 30th, Rome 31st, Dalton Nov. 1, Chattanooga 3d and 4th, Nashville, Tenn., 5th, 6th, 7th and 8th, Louisville, Ky., 10th, one week.

COMIQUE.—Business during the past week was the largest of the season. Duncan Sisters closed 13th. Announced for the 15th, Carlotta Pearl.

Beloit, Wis.

Janaushek played Marie Stuart Monday, Sept. 8, and Rachel on Tuesday, at Goodwin's Opera House, to a large audience.

The dizzy blonde, after a quarrel among themselves, packed up their tents and stole away; nothing on the boards at present. The Minors is on sale at P. O. news-room.

Troy, N. Y.

RAND'S OPERA HOUSE.—Monday evening, 22d, has been selected as the grand opening night. Frederick Pandling and a co., composed of Constance Hamblin, Mrs. Carrie Jameson, Hamilton Harris, Harry Pierson, F. C. Huebner and others will present The Bar Sinister, and also on Tuesday. At the Wednesday matinee The Lady of Lyons will be presented, and the same evening The Fool's Revenge.

GRISWOLD OPERA HOUSE.—Sept. 9, Pat Rooney's Star comb. appeared to a crowded house. The co. is one of the best of its class on the road. 11th and 12th, Milton Nobles in The Phoenix and Man of the People appeared. Business only fair. He has a good co., and merits success. 13th, Robert McWade presented Rip Van Winkle to a very slim house. The following companies are billed to appear: 18th, 19th and 20th, Saville English Opera; 22d and 23d, Tony Denier's Pantomime. The wooden seats on the main have been removed, and new folding-chairs substituted, increasing both comfort and seating capacity.

GRAND CENTRAL.—A new co. for this week, composed of Harry Budworth, Gussie Leach, serio-comic; Hennessey Bros., song-and-dance; Dunprey Bros., Irish comedians, and Kitty Gardiner, vocalist, and the regular stock co. Prof. Koch's orchestra continue to furnish the music in a very satisfactory manner. Business during the past week was very fair. Lou Sanford, the vocalist, created a very favorable impression, as did the balance of the co.

Indianapolis, Ind.

OPERA HOUSE.—Fatinitza opened this house the 8th to a fair house only. The audiences increased during the week. Tony Pastor opens 15th for one night. He will test the capacity of the house. Neil Burgess with Widow Bedott follows.

PARK.—Jefferson opens next week.

CITY GARDEN.—A minstrel first-part, with Frank Jamison as interlocutor, and J. J. Quinlan and George Filmore on the ends, was the opening attraction. These gentlemen and the gentle, soothing Enid Hart, together with Prof. Gleason (canines), Mons. Joyce (homo reptilis), etc., were immense. Scarlet Nine (Red Stockings?) was the afterpiece—thrilling the house from parkway to gallery. All of the olio close. Announce: Ada Adair, Jennie Lindsay, Gorman and Gallagher, Bob Mulligan, and the drama, Fool's Revenge. Attendance has been very fair.

ITEMS.—Harbison & Abrams, bill-posters, have won their suit.—John McIntyre, who has been with the Dickenss the past ten years, is retained as doorkeeper.—Nick Roberts, in advance of Tony Pastor, was in town the 10th. Billy Courtwright is expected home in a few days.—The Opera House and the Park have erected new bill-boards.

Newark, N. J.

GRAND OPERA HOUSE.—Emma Abbott Opera co. opens the season 29th with Paul and Virginia.

OPERA HOUSE.—Barney Macauley (Uncle Dan'l) 18th, 19th and 20th. He will be greeted by a full house.

WALDMAN'S.—This week the Troupe Davene, consisting of Miles, Magrall, Sotto, and Olga and William Davene, trapeze performers, pantomimists, etc. Olio: Jennie Hughes, Charles and Annie Whiting, Jules Priquet, juggler; Elan Carnissa, Max Hugo, juggler; concluding with Leah on 15th, 16th and 17th, and East Lynne, 18th, 19th and 20th.

ODON.—F. J. McCormack opened the Odeon on 15th, with Major Burke, Minnie Lee, Fields and Hanson, Billy Noonan and Alice Bateman, Albert Duncan, John Carle, Geyer and Mackie, Susie Sindou, Frank Wild and Louis Robie. Prof. Louis Baers is engaged as director of orchestra.

Salem, Mass.

The work of the scene painters, Messrs. Doble and Callan, at the Mechanic Hall, is finished and the patrons of entertainments there this season will be gratified by entirely new scenes. Charles H. Webber of this city will probably sell his play, Secrets of the Service, to a well-known star. It has been produced in Salem, Lynn and Worcester with great success. Mr. Webber, when fourteen years old, wrote a play for Yankee Locke, which was performed many times by that gentleman. Soon after this Mr. Webber volunteered as a drummer in the war, and on his return, in 1864, the citizens of Salem, where he was well known as a phenomenal poet, actor and playwright, gave him a benefit, which netted him over \$600.

In 1866 he joined the Boston Dramatic co., in which organization E. E. Rice, of Evangeline fame, belonged at that time. In 1868 he moved to New York and studied for the stage. He dramatized Mrs. Braddon's novel, "Rupert Goodwin," here. In 1869 he came back to Salem, and is now editor and owner of the Salem Post. He has written The Banker's Crime, Secrets of the Service and other plays, and had them presented in this and adjoining cities. As an actor he is very popular here, and will eventually leave journalism for the stage.

Nashville, Tenn.

The Stewart Opera co. inaugurated the season, 12th, at the Masonic Theatre, giving us P— and T. J. to a large audience. Girofle-Girofla at matinee, 13th, and Chimes of Normandy in the evening. So far the following attractions are booked for the Masonic: Fay Templeton, Fifth Avenue Fatinitza co., Alice Oates co., Barlow, Wilson, Primrose & West, Saville & Lee Opera co., Gilbert's Mosquitoes, Huntley's Dramatic co., Big Four Minstrels, McDonough & Fulford's M'Lisa, Oliver Doud Byron, the Florences, Rice Surprise Party, Lotta, Barney Macauley, Lawrence Barrett, Salsbury Troubadours, Maretzek Opera co., Joe Murphy, John T. Raymond, Graun and Wolfson's Opera co., Joe Jefferson, Emma Abbott Opera co., John McCullough, F. C. Bangs, Haverly's Colored Minstrels, Rice's Evangeline co. and Janauschk.

ITEMS.—Minnie Cummings is expected in the city 14th.—Punch Wheeler, of Huntley Dramatic co., is in the city.

Keokuk, Ia.

Buffalo Bill played here on the 10th to one of the largest houses this season. Your correspondent should guess the receipts to be little if any less than \$500. Their dates ahead are as follows: Burlington, Ia., 11th; Galesburg, Ill., 12th; Peoria, 13th; Bloomington, 15th; Danville, 16th; Decatur, 17th; Jacksonville, 19th; Quincy, 20th; St. Louis, 22d, one week; Cincinnati, 29th, one week; Indianapolis, 6th, 7th and 8th.

B. G. Berger, the advance agent of Remenyi, is here to-day, consequently we may have the great violinist at an early date. J. Somebody Benton is here, parts his name, and wants to play L. P. very badly.

Houston, Texas.

Pillot's Opera House was turned over to the managers, completed, on the 10th, and it is a beauty in every respect. Not a convenience is wanting. It was immediately taken charge of by the Magnolia Historie Club, who open the house on the 17th with Won at Last and My Uncle's Will. This club has been in existence six years, and is one of the institutions of Houston. They only play during the time that the "regulars" are not around, and in this way serve to amuse and entertain large audiences during the dull weeks that are so frequent in our amusement circles.

Gray's Opera House is fast approaching completion, and in its various advantages will be the best by far in the State.

Palestine, a town of 8,000 people, has just finished a new house with a seating capacity of 700. Good show town, and headquarters of International Railroad. Is added to Ashe's Texas Circuit.

Dennison will finish a good house so as to be opened on Dec. 1. Population 6,000; seating capacity of theatre 650. Also added to Ashe's Circuit.—Season not regularly opened before Oct. 1.

Portland, Me.

THEATRE.—Sept. 12 and 13 and matinee, Gus Williams in Our German Senator. We should say that the play is not likely to be a success. It is almost entirely without plot, and has only two really good parts—those of J. Adolph Dinkel (Gus Williams) and Hiram Bruce (George S. Robinson). The rest of the characters are merely introduced, it would seem, to fill out. Hudson Liston, who was formerly a member of the Museum co., was well received. Albert Murdoch murdered the part of Bertie Benton. Florence Baldwin was a charming Duchess. Business light. Sept. 15, one week, Jos. Wheelock in Enoch Arden and He's Got Money. Friday night Wheelock will benefit in The Marble Heart.

MUSIC HALL.—Sept. 10, Barlow, Wilson, Primrose & West's Minstrels. Excellent show and large business. George Wilson was immense in his specialty of Love and Oratory. 15th, four nights, A. W. Aiken comb. in Ows of New York and Talbot of Cinnibar.

Lancaster, Pa.

At the Opera House on the 6th the Boniface co. presented Queen's Evidence to a good house. Mr. Boniface was the son of the party. The leaving of Mr. Mordant made a change in three male parts, which were consequently weak. The rest of the co. was good.

The McGibeny Family, consisting of Mr. McGibeny, his wife and seven children, the latter musical prodigies being equally proficient in vocal, band and orchestra music, gave concerts on the 11th and 13th, sacred on the 14th, and will give their last on the 15th. They have raised much enthusiasm for the performance is remarkable for these children, whose ages range from four to eighteen years. They have drawn full houses, the house on Sunday night being packed. On the 12th Ford's Juvenile Opera co. presented Fatinitza to a well-filled house. It was a great success and very satisfactory, the young performers giving their parts well and with perfect ease.

Evansville, Ind.

OPERA HOUSE.—Stewart's Opera co. opened the season 8th, in Trial by Jury and Pinafore. Company remarkably strong in male voices and chorus, but female voices weak. However, as a whole, performance first-class. They give Chimes of Normandy to-night. Sprague's Georgia Minstrels are next, and are booked for Sept. 22, followed by Sol Smith Russell and the Berger Family on the 24th. Haverly's Church Choir Pinafore comes Oct. 1.

APOLLO.—This week The Ticket-of-Leave Man, with J. Z. Little as Bob Brierly. No new arrivals, except Morris and Green, in negro songs and dances.

Elmira, N. Y.

OPERA HOUSE.—Oofy Gooft's comb. gave its initial performance of Under the Gaslight 12th to a \$280 house. The comb. consists of Oofy Gooft, M. Mitchell, J. E. Spackman, G. S. Reed, W. J. Shea, F. Jordan, Adelaide Thornton, Grace Roth, Leonard Bradley, Bessie Clifton, Florence Vane and Emily Logan. Oates Opera co. is handsomely billed for 18th. Sophie Hummel of this city is with the party. The Tourists, Oct. 3; Abbott Opera co., 14th; Rents's Minstrels, 16th; Criterion Comedy co., 21st; Rice's Surprise Party, 28th.

Newport, R. I.

OPERA HOUSE.—Sept. 8, the concert given by Mario Bencheley and Jacob Graff, assisted by the New York Philharmonic Society, had but a small audience. M. T. Skiff, formerly of Skiff & Gaylord's Minstrels, is the business manager.

ITEMS.—Joe Peckman, a fine B flat cornetist of this city, has joined the Barlow, Wilson, Primrose & West people.—The following cos. are booked: Gorman's Church Choir Pinafore co., Mary Anderson and Joe Murphy. No positive dates are arranged as yet.

Toledo, O.

Gotthold's Octoroon has occupied Wheeler's Opera House during the past week, playing to pretty good houses, and giving general satisfaction.

Mlle. Estelle's Folly troupe opened at the Adelphi 8th, with the co. mentioned last week, but close 13th.

At the Comique there has been little change, but business has been very fair; performance moderately good.

No announcements for future dates at all public yet.

Portsmouth, N. H.

Barlow, Wilson, Primrose & West in France, strelts to a \$390 house. Show ways 12 m. the Sept. 14, Gus Williams' dramatic co. at calumina, Bennett & Moulton's Miniature Pinafore, John D. Moulton, the manager, was gentleman, few days since. He has engagements to that extent nights with the various combinations, which he plays on this circuit. Jol. good fellow, and is always cash in hand. I ad everything.

Gloucester, Mass.

John S. Moulton of Salem came 8th with his Juvenile Pinafore co., and gave a remarkably pleasing entertainment. The children made a fine appearance, and successfully executed their several parts. The child orchestra, comprising seven pieces, is a great feature of the co., and is in itself a whole entertainment.

The Murphy Pinafore troupe of juveniles came 15th, and a packed house will greet them.

[CONTINUED ON SIXTH PAGE.]



DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

McVICKER'S.—During the second week of Josh Whitcomb the seating capacity of the house has been tested to about its utmost. Mr. Thompson may now be counted on to save many a manager, when pretensions and worn-out attractions vainly hammer away for the public to come and see them. The credit for this is, of course, due to Mr. J. M. Hill, a manager who may now be classed along with Haverly and Abbey, inasmuch as he has shown that he possesses the enterprise, activity and sharp business methods which have made the fame of his Napoleonic compeers above named. Thompson plays two weeks longer, and then Lotta in Olive Logan's adaptation of La Cigale.

HAVERLY'S.—Tony Pastor and co. have not had reason to complain of bad business; all the favorites of this excellent variety co. were heartily received, particularly Geo. Thatcher and Sheehan and Jones. There is no doubt but that Thatcher and Geo. Wilson, of Barlow, Wilson, P. and W.'s Minstrels, are the only Ethiopian comedians who have had the talent and pluck to step out of the ruts in which the minstrel business has so long run.

QUINLIN'S.—That clever little company of comedians, known as Salsbury's Troubadours, together with their sketch of The Brook, will probably go on for ever. Generation after generation may come and go, but until Nala Salsbury becomes a crusty and bald-headed old fellow and the effervescence of the elish McHenry passes off as she develops into the matron of forty or fifty—until that long-to-be-postponed period—the jolly party will draw thronging audiences to see them spread their umbrellas and spoil their lunch under the canvas trees. The charm of the Salsburys is that they do their work naturally. Miss Dingee has learned how to act a little, and Goulay and Webster each do their share toward helping the others out. Business very good. 15th Rice's Evangeline co.; Dora Wiley and Louise Searle replace Vemie Clancy and Lizzie Webster.

HAMLIN'S.—Magnolia, by the stock, supplemented by the variety performances of Add Weaver, Nellie Parker, Quilter and Goldrich, the Devo Sisters (shelved late in the week as n. g.) and the novel act of Zulla and Loyal, has drawn a good average attendance. Misses O'Connor, Fiske and Irving, and Messrs. Warwick, Schwartz, Crompton and Martin improve upon acquaintance. Milton Nobles lost a good comedian when he parted with Alonzo Schwartz. 15th, H. J. Byron's Blow for Blow by stock, with olio.

OLYMPIC.—Mitchell and Sprague have now so well-established a reputation of keeping faith with the public that it is not wonderful that they are reaping their reward. Prominent among the new people 8th, was Minnie Farrell, a young lady who, while possessing a magnificent wardrobe, does not entirely depend on her clothes to entertain her auditors. Her change songs are very well done. Harry Bennett, John Hogan, F. Fleury, Gargero, Louise Montague, Cool Burgess, Baby Rhinehart, Manchester and Jennings, the La Rues and the Zanzettas completed a pleasing programme. To-night (14th) will be produced J. A. Barnes' burlesque, the Silver Demon, with Belle Howitt, Lizzie McCall, Annie Cherie, C. H. Duncan, Tom Chapman and others in the cast. In the olio are W. Henry Rice, J. W. McAndrews, Four Diamonds, Minnie Farrell, Vic Reynolds, the Leons, Baby Rhinehart, and Alex. Zanzetta and pantomime troupe.

IREMS.—At the Halsted Street, 15th, the attraction is the Ticket-of-Leave Man, with J. H. Lester as Bob. The Academy opens to-night, 15th, with E. T. Goodrich in drama of Grizzly Adams, Harry and John Kernell, Kitty O'Neil, Mabel Pearl, Wesley and Casey, Mullen and Magee, Charles Benedict, Grace Garland, the Braziers, and Mulligan and Morris. The stock consists of T. J. Langdon, C. Chappell, R. J. Glover, C. Turner, J. M. Freeman, W. S. O'Brien, Lottie Beaumont, Mary Graham, Louise Fletcher and Jennie Trowbridge. Another ten-cent theatre on the West side is a possibility.—Mrs. Anna Cowell Hobkirk, the ex-actress, and a most estimable lady, has returned to this city, and will become the professor of elocution at the Chicago Musical College.—Referring to the article in last week's MIRROR, entitled "The Ghouls of the Stage," I have investigated into some of the peculiarities of J. A. Lord, manager of the Lyceum, who did not open his house with Bartley Campbell's Fate, because of a wholesome fear of legal punishment at Mr. Campbell's hands, but who did commence with Mr. Daly's Divorce, called in this instance Divorced, and with the names of the characters changed, but otherwise identical with Daly's play. I find, moreover, that this person (Lord) formerly tramped at the head of a barn-storming co. over the Western prairies, out of reach of telegraphic wires and injunctions, where he was accustomed to delight the aborigines with Col. Sellers, Josh Whitcomb, The Danites, Fate, Peril, Lenons, Figue, Divorce, and other copyrighted pieces, which he obtained from two play-thieves named Ligon and Ryan, who have their den in this city. In the same category ought to be reckoned H. A. Kendall, an incorrigible play pirate; J. B. Turner, Harry Webster, J. Fubbins Wallack, and other unprincipled fellows, whose names do not now occur to me, all of whom prey upon the brainwork of Mr. Bartley Campbell, Mr. Augustin Daly and other dramatists.—Nixon's sanctified Uncle Tom will be at McCormick Hall one week, commencing 15th.—E. B. Ludlow, treasurer of the Olympic, is a young gentleman who has made friends since the opening of the house.—We have four of the best stage managers in this country engaged in this city. They are Louis L. Sharpe, Geo. W. Murray, Leon John Vincent and Jas. A. Barnes.—The tiresome and long-winded Irishmen, Harry and John Kernell, open at

the Academy to-morrow night.—More trouble in Simon Quinlin's Randolph street gaff. Fred Barton, stage manager, not being able to obtain his salary, and declining to be interfered with in his own department by the prying Quinlin and the impertinent little Jacky, threw up his engagement. Then "Dutchy" Loesch had a row with a rival torturer of catgut, and was fired out, fiddle, bow, rosin and all. To cap the above frightful scenes of discord, I understand that little Jacky and the gallant Capt. O'Donnell Pierce, the alleged advertising solicitor for the theatre programme, had a dispute which barely escaped being settled by a resort to fisticuffs. The old man should come home.—Sea of Ice at the Lyceum 15th.—W. L. Voss, Jr. of the Froliques, left 13th to join the co.—Mabel Pearl, of Blue Stocking Minstrel fame, dances her "darling" at the Academy to-morrow night. Mabel is bad.—Harry Webster and co., after a two weeks' season at Des Moines, put in a week at Cedar Rapids, commencing 15th.—The German co. play, Sodom and Gomorrah at McVicker's to-night (Sunday).—Frank Girard was entertained by the Chicago Lodge B. P. O. E., last Thursday.—A. J. Creswell, a well-known local musician, and the conductor of the Chicago Church Choir Pinafore co., died in this city, yesterday, of pleuro-pneumonia.

Henry Doehue has been engaged as leader of the orchestra at Hooley's.—I am indebted to Mr. C. J. Crouse, business manager of Salsbury's Troubadours, for kindly extended courtesies.—St. Louis rustics would not have Our Next President, but liked Herr Pretzel's Gretchen.—By the way, to show his appreciation of St. Louis kindness in swallowing his play, Peltzer will write a seven-act tragedy for the talented Berry Mitchell, St. Louis' favorite son.

Philadelphia.

PARK.—Entirely remodeled and renovated, opened its doors for the season on last Monday evening with the Union Square co. in The Banker's Daughter. The performance was a delightful one, and was witnessed by a very large and appreciative audience. The piece is to run four weeks.

ARCH.—On Monday a full house witnessed Court and Stage, as performed by the Bowers-Thompson comb. The co., with one or two exceptions, is a strong one. The play is very handsomely mounted. Monday next, Buttons.

WALNUT.—The Colville Folly troupe commenced a week's engagement on Monday, appearing before a fair audience in The Magic Slipper. Roland Reed, one of Philadelphia's favorites, was well received. 22d, Tourists in a Pullman Palace Car; 29th, Black Crook.

BROAD.—Pinafore cast anchor for one week on Monday evening, and the crew were enthusiastically received by a crowded house. The co. is the same as when first produced in this city, with the exception of Caroline Richings-Bernard, who filled the role of Buttercup, and that of Ralph, filled by Mr. Hoff. Mrs. Bernard was the main attraction of the performance. She is the best Buttercup that has appeared in this city. 22d, Herrmann, Mlle. Addie, and the three Lorrellas.

CHESTNUT.—The Rice Surprise Party entered upon the second and last week of their engagement on Monday evening. The extravaganza of Hiawatha was produced before a crowded house, and the acting of Messrs. Edouin, Harrison and Dixey elicited immense applause. Wednesday and Thursday Horrors, and Friday and Saturday Babes in the Wood will be produced. 29th, the regular Fall and Winter season will be inaugurated with The Galley Slave.

ACADEMY.—Haverly's Colored Minstrels, under management of T. B. Pugh, opened on Monday evening, offering an immense and attractive bill. The house was literally packed on the opening night. They remain two weeks.

NORTH BROAD.—Fatinitza continues to draw full houses. This week Laura Joyce and Elma Delaro appear as Vladimir, Florence Ellis and Hattie Arnold as Princess Lydia, and Harry Allen and Eugene Clark as the Correspondent, on alternate nights. The addition of the favorite Florence Ellis to this troupe is another card for the management, as she is a sweet little singer and actress, and is well received each evening she appears.

ELEVENTH STREET OPERA HOUSE.—Carn-cross Minstrels offer such attractions to the public that their little house is filled every evening.

NEW NATIONAL.—The Scanlon and Cronin comb., in O'Neil, were welcomed Monday evening by a full house. Mr. Scanlon's impersonation of O'Neil is a commendable piece of acting.

STANDARD.—Monday, Texas Jack opened for one week in The Black Hills. In the olio Frank Moran, Charles A. Grear, Charles Loder and Mlle. Fay Antonia appear. Excellent biz.

GRAND CENTRAL.—New: George, William and Harry Orlando, Frank Melrose, N. Livingston, Robert Story, Den DeCourcy, Cahill and Regan, Kitty Witland. Performance concludes with 100 Virgins.

ALHAMBRA.—Morris and Roach, Ada Forrest, Sweeney and McCarthy, Belle Fairmount, La Martine Bros., and Jennie Farron are new arrivals. Good houses.

MILLER'S.—Kennedy and Magee, DeForest and Emerson, De Vere and Malcolm, John and Emma Whitney, Blanche Dixon and Carrie Lavarnie are billed as new faces. First-class business.

Boston.

MUSEUM.—The great attraction this week is the new comedy by Byron, entitled A Fool and his Money, produced for the first time in this country, and which was heartily enjoyed by a large audience on the opening night. Charles Liquorford (Mr. Warren) is suddenly enriched by the will of his late master, and Percival Ransome (Mr. J. S. Haworth), the expectant heir, is disinherited. Charles engages Percival as his footman, and retires to a country-seat in Wales, where no one knows his past history. Brabazon Vandeleur, Esq. (George W. Wilson) and his daughter Kate (May Davenport) visit the heir, and Vandeleur wants him to marry Kate for the sake of getting the money. But Kate loves Percival, and Charles loves Mary Draper (Sadie Martinot), a housemaid, whom he knew when he was a servant. The life of Charles is rendered miserable by the anxieties of his new position and the machinations of Vandeleur, until, finally, it is discovered that the will was not legally drawn, Percival comes into possession of the property, and everything is settled to the satisfaction of everybody.

The play is essentially Mr. Warren's, with Mr. Wilson a good second. Other than these two, the characters are ordinary. Mr. Warren was completely in his element. From the beginning of the piece he made a hit. Mr. Wilson made up the conceited, intrusive, foppish old Englishman to perfect-

tion. The other parts in the comedy are of less importance. Mr. Haworth had some good lines and situations, which he made good use of. May Davenport furnished a charming bit of unaffected acting. Sadie Martinot was excellent, and greatly added to the enjoyment of the scenes she was in. The comedy was received with favor and seems destined to attain to great popularity. The comedietta, The Spark, precedes the comedy. The Spark has been adapted from the French by T. Sullivan expressly for the Museum. It is a very charming little piece with a simple plot.

Brooklyn.

PARK.—The Megatherian Minstrels opened on Monday night to a good-sized audience. Next week the Emma Abbott Opera troupe. Then follows Lester Wallack in A Scrap of Paper and My Awful Dad.

VOLKS.—The programme embraces: Watson and Ellis, the Teutonic impersonators; Clara Moore, serio-comic; the Peasleys, John and Lea, sketch artists; Billy Barry, Courtland Sisters, Favor and Shields, Mlle. Lea, song-and-dance, Merritt Brothers, late of the Pinafore Quartette; Wood and Wells in their well-known Irish songs and dances; Jennie Satterlee and A. C. Moreland. The performance concludes with the extravaganza, Legal Uncertainties.

MOZART.—Pinafore is moored at this house. In the olio are Prof. H. J. Campbell, who surprises his audience in an act, Fifteen Minutes in Wonderland; Irene Kerns, song-and-dance; a boy contortionist, who styles himself Young America; and Frank Bolton in his specialties.

OLYMPIC.—This week The Modern Babylon is being played, followed by a comic drama, The Bull in a China Shop. The price of admission has been reduced to twenty-five cents; gallery, ten cents.

ACADEMY OF MUSIC.—The Rice Surprise Party open next Monday night for the week. Horrors will be presented.

ITEM.—Haverly's is expected to open on Oct. 6.

San Francisco.

SEPTEMBER 7. The California Theatre has been doing a fair business with Robson and Crane. During the past week they have been serving their patrons with Champagne and Oysters, and will continue to do so for several nights this week. This will be followed by The Comedy of Errors. Miss Stanhope, the new leading lady, has been laboring under the disadvantage since her arrival of appearing in roles to which she is strange, but will no doubt make herself popular with the San Francisco public. Lizzie Harold, the new soubrette, has already made herself quite popular. A piece called A. D. 1900 is in preparation and will soon be produced.

At the Bush Haverly's Mastodons are playing to crowded houses nightly. The arrangement of the first part is the finest ever presented in this city. The twelve song-and-dance men and the twelve cloggers receive unbounded applause every night. Mr. Locke undoubtedly struck a bonanza when he procured the services of this immense co. Their engagement lasts two weeks longer.

At the Baldwin Lotta's engagement closed on Sunday evening. Business was only fair. The next attraction will be Herne and Belasco's new play, entitled Chums. Among the effects will be a gristmill in motion, and a cloud-burst of real water. Following is the cast: Terry Dennison and Ruby Darrell, the Chums, J. A. Herne and W. H. Havercraw; Uncle Davey, J. W. Jennings; Owen Garraway, C. B. Bishop; Mr. Ellingwood, the attorney, A. D. Bradley; Foreman of the mill, H. Thompson; clerk of the mill, Mr. Pierce; Mr. Parker, E. Ambrose; Tom, J. W. Thompson; Sleuth, L. Paul; Chrystal, Katherine Corcoran; Aunt Betsy, Miss A. A. Adams; Tawdry, Mollie Revel.

ITEMS.—A new comic opera by Oscar Weill, entitled Pyramus and Thisbe, is now in rehearsal at the Bush Street Theatre, and will soon be presented.—The Baldwin Dramatic co. will start this week for Sacramento, under the management of Fred Lyster. It consists of Jefferys-Lewis, Olive West, Blanche Thorne, Emma Clifton, Nellie Wetherell, James O'Neill, Lewis Morrison, and Russell Bassett. The repertory is Diplomacy, Women of the People, Pink Dominoes, Won at Last, and L'Assommoir.—The Australian actor, William Creswick, is shortly due in this city.—One Word, a new play by Fred Maeder, has been written for Jeff and Sallie DeAngelis at one of our principal variety theatres.—It is reported that a change has taken place in the management of the California Theatre, Gen. W. B. Barton assuming the entire control. Frank Lawlor retires from all connection with the theatre.—Camillo Urso left for Australia last week.—At the Bella Union Pauline Markham has become one of the most popular actresses that ever appeared upon its boards. Miss Markham, with the very talented actor, W. C. Crosby, appear in the principal roles in the laughable extravaganza entitled The Illustrious Stranger, and they are well supported by a first-class co.—At the Adelphi they are giving five shows in one. An excellent first part, a splendid olio, and concludes with a drama entitled Therese; or, the Orphan of Geneva, in which Ida May assumes the principal role.

Cincinnati, O.

SEPTEMBER 14. **GRAND OPERA HOUSE.**—Nick Roberts' Humpty Dumpty troupe. The Zouave Drill of Carrie and Charles Austin was much admired. Leon Whitney in his animal impersonations was very natural. Sept. 15, Maggie Mitchell opens in Jane Eyre. Sept. 22, Colville Folly troupe for two weeks. **FUNK'S.**—Joe Jefferson closed a week of fair business last evening. The performance was witnessed on the opening night by a house worth less than \$500. It picked up, however, toward the middle of the week— but there was no house for Joe Jefferson to boast of. Rip opens in Richmond, Ind., to-morrow night. Sept. 15, Mahu's Fifth Avenue Fatinitza co. for two weeks. Sept. 29, Salsbury's Troubadours.

NATIONAL.—Allen, Delahanty & Hengler's Mammoth Minstrels have been busy the past week rehearsing, and, judging from the rehearsal we witnessed this morning, we predict a gorgeous treat of minstrelsy, and crowds of eager spectators nightly. This troupe remain only two weeks, after which they appear in St. Louis, Chicago, Detroit and other cities, and intend putting in twenty weeks in New York City this winter.

ROBINSON'S.—Business but fair. King Sarbo closes to-night, as also does Homer and Holly. Sept. 15, Sidney France in Marked for Life, and Lillian Hall in her burlesque, Prince Hassenbad, together with an olio.

HEUCK'S.—To-morrow night Oliver Doud Byron in Across the Continent, for one week. His support will be Harry B. Hudson, F. X. Barrett, J. H. Banks, J. B. Radcliffe, J. W. Fox, G. A. Henderson, James Collins,

Lizzie May Ulmer, Martha Wren Collins and Marie Wren Marion.

COLISEUM.—Frank Jones and Alice Montague close this evening in the play of Pluck and Luck. Business but fair. Next week an entire new olio will appear, consisting of Amy Lee, song-and-dance; the sketch artists, Fred Hallen and Enid Hart; the song-and-dance team, the Haileys; Levanion and Watson, gymnasts, and Lew and Lena Cole. The stock company will have an opportunity of showing themselves to advantage in a drama, The Idiot of the Mountains, which is well cast.

VINE STREET.—Crowded every night. Next week the Moore Sisters, Eunice and Laura, and Daisy Sheldon will appear with Virgie Jackson's troupe, giving Living Statues and A Devil of a Scrape.

ESHER'S.—An entire new list of faces will appear at the Palace to-morrow night, consisting of Tom and Henrietta Murray, Tom Hedges, Winnie Craven, sketch and burlesque artists; the Morrello Brothers, John, Lottie and Clarence Bartob.

IRVING'S.—Topack and Moore, now at Heuck's, go to Baltimore to-morrow.—Nick Roberts left for Indianapolis, Tuesday.—Mulligan and Morris, now at Heuck's, leave for Chicago Monday, where they open at the Academy.—Ed Cleary left for New York Thursday evening, to join the co. in support of Adelaide Neilson.—Claude De Haven, press agent for N. D. Roberts, left for St. Louis last Thursday.—Mollie Maeder Steele leaves for the East to-morrow, to join the Florences.—John Robinson, Jr., left yesterday, to join his show in Southern Ohio.—Bob Spiller started Thursday to bill Pinafore in Hamilton, Dayton and neighboring towns.—John D. Gernon, of the Julia Hunt comb., who was in the city Friday, reports business good with the comb., which is billed at Hillsboro, Ohio, the week of Sept. 15.—Wallace Sisters in Painesville, Ohio, the coming week.—Herd Sisters of this city are singing in St. Paul, Minn.—Bob Stevens arrived in town yesterday to take charge of Joe Jefferson's comb.—After the minstrel season at the National, Johnny Allen will again star in his reconstructed piece, Schneider.—Sheppard's dramatic co. opens its season in Meletown 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others.—W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgie Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafore co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Bennis is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidaux, the baritone, is with the minstrels opening at National.—Last Thursday evening, at the Highland House Belvedere, the twenty-sixth Thomas Orchestra concert was given in honor of the President and Cabinet, who attended that evening.—This afternoon at the Highland House Belvedere, the Grau English Opera co. produced Fatinitza on the new stage with entirely new scenery.

St. Louis.

SEPTEMBER 13. **OLYMPIC.**—Haverly's Church Choir Pinafore drew enormous audiences during the week, and last night (Friday), when Trial by Jury and Pinafore were given, one of the largest and most brilliant audiences ever gathered in the theatre was present. So it would seem, notwithstanding the unceasing representations of Pinafore we have had here since it was produced, the public have taken a fresh grip and seem to hold on. The performance of the Chicago Church Choristers is in many respects the best we have had here. Next week Sol Smith Russell, an old St. Louis resident, and the Berger Family will be at this house, and as it is one of the most popular combinations that visits St. Louis, a big week's business is looked for.

GRAND OPERA HOUSE.—John Dillon, the Chicago comedian, has done a fair business in Our Next President, but his character of Silas Pettibone was not calculated to show his best qualities. The play is an adaptation of the same story which was used by Lettie Allen in Woodleigh. John W. Blaisdell, Louise Dillon, and the other members of the co. did well. Next week Nick Roberts' Pantomime troupe will play an engagement.

COMIQUE.—The Sprague Georgia Minstrels have done a rather light business during the week. The regular opening for the Fall and Winter season, under the management of W. H. Smith, is announced for to-morrow (Sunday) evening. The following variety artists will appear: Cool Burgess, John Hart, the Swains, Manchester and Jennings, Harry Bennett, the LaRues, Henri De King, and Mlle. Olympia, Jennie Engel, Prof. Sawyer, Geo. Reed, Harry Phillips, Miss Wernell and Louise Montague.

ITEMS.—Manager Pope says it is not necessary to report progress at his theatre. It will be opened in complete shape on the evening of Sept. 22, with Lawrence Barrett as Hamlet.—B. J. McLaghlin, an old St. Louis actor, took a benefit on Sunday evening last.—To-morrow afternoon the Chicago Church Choir co. will give a sacred concert at the Olympic Theatre in aid of the Memphis fund.

An extra performance will be given to-morrow evening at the Grand Opera House. John Dillon and co. will appear in Our Next President.—Sunday night performances are getting very common at the better class of theatres, and may become a permanent thing, as in New Orleans.—At the Globe Theatre Sidney France has been delighting large audiences in his Marked for Life. A regular Sunday matinee is a feature at this house.—Neil Burgess in Winow Bedott will succeed the Berger Family at the Olympic.—Bertha Schunacher, a popular contralto singer, who has been finishing her education in Europe, has returned to her home in St. Louis. She has been engaged for Strakosch's co.—The reporters' walking-match is the town talk here to-day. It takes place to-night, and will attract a large audience.—The local amateurs are getting up another Pinafore scheme—one horror on another's heels, so fast they follow.—Buffalo Bill's troupe, with real "hair-lifters," open at DeBar's on the 22d.

New Orleans.

ACADEMY OF MUSIC.—The season was opened under the management of the ever reliable Dave Bidwell on Thursday last by the Big Four Minstrels, who were received by a large audience—the largest perhaps ever seen in this city at this time of year. A full theatre in the first week of September is a rare sight. The performances of the troupe, whilst not of a remarkable or startling character, yet they are creditable and highly satisfactory. It must be remembered that this comb. is a new one, and due allowance therefore should be made for an apparent deficiency. It can boast of one very decided star in Charles Heywood, whose

wonderful voice and remarkable singing have elicited the highest commendation. Not since the days of Ricardo and Leon have we heard such a male soprano voice as that possessed by Heywood. Its power, scope and sweetness are combinations not often found in an unnatural voice, and the skill and excellent taste with which it is exercised, exhibits genius of no mean order. I should not omit to mention the improvements made in the Academy of Music during the Summer. The ceiling has been raised some eight feet, and handsomely frescoed. In the centre is a handsome dome from which is suspended the chandelier, which, when lighted, illuminates the whole theatre. The stage, too, has been elevated and enlarged, and four elegantly fitted up proscenium boxes replace the old and contracted ones. New scenery, a new drop-curtain, rich and beautiful carpets, the latest styles of chandeliers and other embellishments are observed at every turn. The greatest improvement, however, is in the entrances and exits to the building. The changes made in this respect enable the theatre to be emptied, when crowded to its fullest capacity, in less than two minutes. The stairways to the dress circle and gallery are wide and easy of ascent, while the entrance to the parquet is by a light grade from the street, instead of by steps, first up and then down, as formerly. By these alterations some two hundred more seats have been secured. Altogether, now, the Academy is the handsomest, most complete and best arranged theatre, and is a credit to the enterprising spirit and liberality of Mr. Bidwell, who has done so much for this city to "drive away dull care," and to furnish our people with the highest order of amusement.

The Big Four will be followed by Grau's English Opera. I predict for them a successful engagement, as we are a music-loving people and take kindly to opera in any shape. The Varieties Theatre, I hear, will be opened in October by Manager Hall. His attractions will be principally in the musical line.

The St. Charles and Globe Theatres are closed, with little prospect of their being opened this season, except possibly by transient companies.

Baltimore.

HOLIDAY.—F. C. Bangs appeared last week as Dan'l Druce, and gave a fine performance, ably assisted by Geraldine Maye in the part of Dorothy. Harry Eyttinge and James Cooper were satisfactory as Sir Jasper Combe and Reuben Haines. Balance of co. fair. Adah Richmond Opera co. open to-night (15th) in Fatinitza. 22d, Robert Frazer and the Foy's in the musical comedy, Nonsense.

FORD'S.—Haverly's Gen. Col. Mins. appeared to very large business, and gave a good entertainment. Billy Kersands and Tom McIntosh are very funny end-men. Wallace King has a beautiful tenor voice. This week Hermann, Mlle. Addie and the three Lorrellas. 22d, the Strategist Comedy co.

FRONT.—Manager Gooding's good bills still continue to draw first-rate houses. This week the new faces are: Prof. W. O'Reardon, Annie Hindle, Harry Woodson, Belle Clifton, Raymond and Murphy, and the Carrolls. The performance concludes with the farce, Law vs. Fitts.

NEW CENTRAL.—Julian Kent appeared in the sensational Border drama, Wild Bill, preceded by olio, to good business. The new faces this week are: Nina Bach, Campbell and Burke, Topack and Moore and Leo Jourdan. The drama, Keeney the Ranger, will be given with Harry Moreland as Keeney, supported by Ida Quigley, Julian Kent and stock.

IREMS.—Coup's circus appeared four days to good business. Barnum's opens on 25th for three days.—William Rochester, late of Ford's Opera co. chorus, has resigned, and accepted an engagement with the Oates co., to play small parts.

P. S.—Instead of the Foy Sisters and Robert Frazer, Mr. and Mrs. J. W. Albaugh appear next week (22d) in Bartley Campbell's Virginian.

Albany, N. Y.

LELAND OPERA HOUSE.—Milton Nobles played 8th, 9th and 10th to very fair business. Phenix and Man of the People were the plays presented. The Howard Uncle Tom co. played the eternal "moral drama" balance of the week to very good business. The Richmond & Von Boyle comb. open 15th for one week. Saville & Lee's Opera co. week following.

MARTIN HALL.—Barlow, Wilson, Primrose & West's Minstrels open soon. Manager Mosher has a number of attractions booked.

TWIDDLE HALL.—The owners have at last secured an agent in the person of William Appleton. If they will only show a little more enterprise now, and make whatever alterations in the stage that Mr. Appleton's judgment may dictate, they will be repaid by the extra business they will do. The acoustic properties of Twiddle Hall are very perfect; the stage conveniences very bad.

IREMS.—The bad amateurs here, known as the Globe (Hotel) Comedy co., have been at their pranks again. Taking advantage of my absence from the city, one of their interesting number wrote an article against The MIRROR and its Albany representative, which must have been pretty rank, as it was refused by two of our local dailies as being too personal.—Tony Denier and co. at Martin Hall 19th and 20th.

Williamsburg, N. Y.

NOVELTY.—J. W. Collier's Union Square comb. played The Danichefs at this house last week to a fair business. The play was superbly mounted with new scenery and upholstery. We must say that Mr. Theall is a very liberal manager. He mounts all the plays that come here in the best of style. Gustavus Levick's Count Vladimir was a most powerful and manly piece of acting; he was recalled nightly. Louis James deserves considerable praise for the manner he played Osp. Marie Wainwright played the part of Anna de Serf with much feeling. Mrs. Farren, as the Countess was excellent. Mrs. Chas. Walcott gave a fair rendition of the Princess. The remaining parts were well acted. On Monday night J. P. Smith's Pullman Palace Car comb. opened to a large house. Next week, Frayne-Tiffany comb.; Oct. 6, Kate Claxton in The Two Orphans; 13th, Tony Pastor; 20th, Salsbury's Troubadours.

ITEM.—The Broadway Theatre (late the Comique) is to be opened on or about Oct. 1 by Jake Berry of New York. He will produce Rip Van Winkle and The Ambassador's Lady.

Bridgeport, Conn.

Sept. 11, Mme. Rents' Minstrels to 'good biz.'; 25th, Viola Clifton's troupe; 29th, John T. Raymond.

Detroit.

SEPTEMBER 14.

The immense audience which greeted Fanny Davenport last Monday night must have been truly gratifying to the lady herself and to her manager. Miss Davenport scored a big triumph; every person in the audience acknowledged it. George N. West as Pannio made an excellent impression as a capable and painstaking actor. E. K. Collier, as Iachimo, was excellent. E. H. Price, as Leonatus, was hardly satisfactory, but endeavored to make the most of an uninteresting role. Miss Monk was good, and Miss Montcastle, a debutante, succeeded nicely. Tuesday night Pique, with Miss Davenport in her creation of Mabel Renfrew, drew a magnificent house.

Jane Coombs and co. began an engagement at the Detroit, Sept. 11, for three nights and matinee, when she played School for Scandal, London Assurance, Camille, and The Hunchback in regular succession. Whether it was owing to a misunderstanding about the change of plays, or whether on account of the greater attraction the first half of the week, I am unable to state, but in no respect were the houses what they ought to have been. Her company is a good one. They go from here to Port Huron, and play this week on Clay's Circuit. It was very unfortunate that the idea got abroad that Miss Coombs was to have played Engaged. The public were disappointed.

This week is the opening of Whitney's Grand Opera House, and Salsbury's Troubadours are to have the honor. This party played a very successful engagement here last season. President Hayes and staff will probably be present at one of their performances.

John McCullough will play a round of his most famous roles this week at the Detroit. His company, under management of Wm. M. Connor, is a very strong one, including the old favorites, F. B. Warde, John A. Lane and Emma Stockman.

For the week Sept. 22, The Danites. Prof. Mrs. Payne will give light operas for three days during this week. Wallace's opera of Lurline will be presented at the Detroit Opera House on the 29th and 30th and Oct. 1, for the benefit of Prof. Abel. The cast will introduce Bischoff, the tenor, from New York.

ITEMS.—E. M. Gotthold, manager of the Gotthold Octoroon comb., was in the city Saturday, on his way to Chicago, to stop the performance of The Octoroon at the Adelphi in that city. Helen Stuart has returned from Mt. Clemens. She is reported to have made a very successful appearance as Pauline in The Lady of Lyons. Detroit will look forward with a deal of interest to the enterprise of Daly in his New Broadway, as his company will include two Detroit ladies, viz.: Helen Blye, who has made quite a success in this State, and May Fielding, who will make her debut on the stage under Daly's tutelage.

Louisville, Ky.

SEPTEMBER 12.

MACAULEY'S.—Maggie Mitchell has succeeded in drawing large audiences during her engagement. The support rendered by William Harris and co. was satisfactory in every particular. Miss Mitchell has had an auspicious opening of her season. Route from here: Grand Opera House, Cincinnati, Sept. 15; Pittsburgh to follow. Opening Monday, 15th, Graus Opera co. Fatinitza will be given Monday and Tuesday evening. Cadets, the new opera composed by Messrs. Warner and Kerker of this city, will be produced on Wednesday, Thursday and Friday evenings, and Pinafore for the closing bill.

LIBRARY HALL.—A benefit will be tendered Elise Coni evening of Sept. 16, preparatory to her leaving for Europe.

DAVIS' THEATRE.—Still closed; will probably open about Oct. 1.

METROPOLITAN.—An increase in attendance over that of any former week since the opening of the season. The attraction given was Alice Placide in drama, Money and Misery, supported by the regular Metropolitan stock, and during the latter part of the week, as an additional attraction, Charles Emmett appeared in his drama, Dashing Charlie. Sept. 15: J. W. Carver in drama, Jack Starling; or, Nature's Nobleman.

MASONIC TEMPLE.—16th and 17th, Tony Pastor and double troupe.

KNICKERBOCKER.—There was no falling off in the rush during the past week. The new faces opening the programme were: The Miltons, Billy and Lewis, in wooden shoe specialties; May Carroll in military songs; J. B. Carroll in Irish and German songs; the Hales, Tom and Eddie, in first-class songs and dances; Mary Milton as the Active Girl; the Morrello Brothers in specialties, introducing their great head to head balancing; Estelle Wellington in neat songs and dances—the programme ending with the Hales in their very amusing sketch called Boyhood Days. Opening 15th: The Spellman Sisters, the great Donohue, Rose Collins, Carrie Davenport, the Mauritters' combination, consisting of Charles, Dick and Lizzie, and Gallagher and Gorman.

ITEMS.—Gorman and Gallagher, two song-and-dance men, opened at the Knickerbocker Monday of the past week, but were discharged after the first night for incompetence.—Alice Placide is engaged at the "Met" for the season as leading lady, in place of Hattie Morris, who closes 14th.—The J. W. Edwards comb., who support Minnie Cummings, passed through the city the 10th en route to Nashville, where they open the 18th.—The J. G. Stutz comb. arrived in town the past week after a tour through Kentucky.—The Katie Putnam comb. played in New Albany, Indiana, the 12th and 14th, and are booked at Terre Haute week of the 15th.—Horace Dingess, representing W. C. Coup's circus, has engaged the Exposition Building for winter quarters.

Rochester, N. Y.

Favored by fine weather and encouraged by our citizens, the opening week of the season of '79 and '80 in Rochester was a grand success.

CORINTHIAN ACADEMY OF MUSIC.—Opened its doors Monday evening to a very large and fashionable audience to witness (for the first time in this city) Engaged. The cast from the Park Theatre was the same, with one exception, as presented in New York. Engaged was given four times, and although the characters were ably sustained, very few of the audience were favorably impressed with the play. During the week Tom Cobb and Old Love-Letters were produced, and Bonnie Fishwife with Palace of Truth closed the engagement Saturday evening. Business for the week was fair.

The simple announcement that Mary Anderson would inaugurate the season at the Grand Opera House last Thursday evening, was enough to attract an audience equal to any city, and during her engagement the numbers did not

people assembled were not able to gain admittance. Thursday and Saturday afternoon The Hunchback was given. Friday evening Miss Anderson appeared as the Countess in Sheridan Knowles' play entitled Love; or, the Countess and the Serf. Although not a new play, Love is not very extensively known in this country, and having recently been added to Miss Anderson's repertoire, has been played by her but once prior to this engagement. The performance was, therefore, somewhat crude, but what slight imperfection remains will be worked out after one or two more productions. The Countess is in many points different from the line of characters previously impersonated by Miss Anderson, and being not a little impetuous in nature the climax is reached more vehemently; but the dramatic effects are not less strong. Love will be pushed during the season and ere the end will undoubtedly assume a leading position. On Saturday evening Evadne was presented. Miss Anderson's popularity increases with each appearance.

ITEMS.—Miss Anderson plays in Burlington, Vt., 15th; Montreal 16th, 17th, 18th, 19th and 20th; Kingston 22d; Belleville 23d; Buffalo 24th, 25th, 26th and 27th.—Rankin's Danites occupy the boards at the Grand 15th and 16th, followed by Pat Rooney comb. 17th, 18th and 19th, Laura Alberta 20th, Weathersby Froliques 22d and 23d, Richmond & Von Boyde 24th, 25th, 26th and 27th.—At the Academy Tony Denier 15th and 16th, Milton Nobles 17th, 18th, 19th and 20th, Barney Macaulay 25th, 26th and 27th. The 22d, 23d, and 24th are still unsettled.—Manager Abbey of the Park, New York, was in the city last week to witness the first appearance in America of Rachel Sanger, his new juvenile lady.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The Tony Denier Humpty Dumpty troupe delighted large audiences the latter part of the week. Monday evening of this week Milton Nobles appeared, supported by a good co., in his own play of The Phoenix, and on Tuesday evening in another play of his own, entitled A Man of the People. The attendance was only fair. The balance of the week we are to have the McKee Rankin party in The Danites. The diagram at present does not indicate very large attendance. For the following week: the Rice comb. for Monday and Tuesday evenings, followed by the strong favorite, Mary Anderson, supported by a powerful co.

SHELBY'S ADELPHI.—The usual large audiences attend here. For the week the principal attraction will be the Royal Berlin Lady Orchestra, "from the Leipzig Conservatory of Music, Prussia." The other attractions for the week are: Frank Bush, Hebrew mimic; Eloise Allan, balladist; "Senator" Frank Bell; the Seales Bros., clog-dancers; Ruth and Carney, Ethiopian delineators; and Lottie Grant, vocalist.

ITEMS.—Mme. Anderson completed her task of walking 2,052 quarter miles in the same number of consecutive quarter hours Saturday night. Financially the feat was a failure.—The Pat Rooney comb. have the hall for Saturday, 20th.—The German Theatre gives regular performances Sundays and Thursdays.—Seats for the Redpath Saturday Night Entertainments are selling woefully slow. As yet hardly enough have been disposed of to guarantee expenses of advertising and rent of hall.

Utica, N. Y.

OPERA HOUSE.—The Wilkinsons (Uncle Tom) closed a week's engagement, 13th, with good houses, having played during six nights and matinee to over 9,000 paid admissions. Pat Rooney showed here last eve, 15th, to fair house. He has good people with him. 18th, Tony Denier's Humpty Dumpty co. 22d, Barney Macaulay in Uncle Dan'l. 25th, Saville & Lee Opera co.

CITY OPERA HOUSE.—As predicted, Mary Anderson caused all the seats to be filled, Sept. 9 and 10, on the opening of this cozy hall, and many were turned away. The support was all that could be desired, the co. being on the whole the best that has supported any star in this city since Fanny Davenport presented Pique under Augustin Daly's management in January, 1878.

Robert McWade gave his version of Rip Van Winkle, 11th and 12th, with a company for the occasion, to poor biz. The Laura Alberta Fine comb. play here 16th and 17th, and Onida 18th. The Lottie Clark co. come 19th and not 10th as published last week.

RINK.—Crowded nightly the past week, the principal attraction being a former Utica lady, Mrs. M. J. Shanley, in choice operatic selections. The balance of the co. were all good in their line, particularly Dan Mason, Dutch comedian, and the Murphys, Paddy and Ella, in their Irish songs and dances. The new faces this week are Ada Lynwood, serio-comic; Lillie Bell, serio-comic; Billy Maloney and Mabel Gray in Irish songs and dances; Wardwell, Fire King; Charles Carroll, Ethiopian comedian; John Riley, songs and dances; Sheehan and McGilone, Irish song-and-dance.

ITEM.—At the request of the citizens, Manager Phillips and Rink co. gave a so-called sacred concert at the Opera House, 14th, but the sacred part was laid on the shelf, and a first-class variety, minus the dancing, given instead, much to the amazement of a large number of the audience, who left the hall. The manager had better stick to his Rink and drop his sacred concert scheme.

Pittsburg, Pa.

OPERA HOUSE.—The Tourists in the Pullman Palace Car opened the season 8th, and played during the entire week to good business. From the spontaneous marks of approval with which the piece was greeted nightly, there can be no doubt of its becoming popular throughout the country. Opening 15th, Dora Gordon Steele Opera co., one week. 22d, Maggie Mitchell and co.

LIBRARY HALL.—Tony Pastor and co. 19th and 20th.

WILLIAMS' ACADEMY.—Reopened 8th, and played to good business during the week. Company opening 15th: Four St. Felix Sisters, Devlin and Tracy, Charles M. Steen, Mlle. Addie Reynolds and Cogill. Continuing from last week: Bobby Newcomb, Alice Somers, Jessie Warner, Harry Shay, Emma Hoffman, Sherwood Sisters, Jerome Stansill.

TRIMBLE'S.—New faces 15th: Marlow and Mealy, May Raymond, Nellie Walters, Alf Barker, and Hernandez Foster, in Jack Harkaway. Continuing from last week: Baldwin and Nagle, Dave O'Brien, Samuel Renard, Charles McDonald, Mlle. Lottie, Viola Morris and C. H. Scudler.

ITEMS.—John Elliser is in Cleveland this week, supporting C. W. Coudock in The Chimney Corner and other pieces.—Dehanty and Hengler left this city 11th for Cincinnati, from which place they start out with their own co.

Providence, R. I.

OPERA HOUSE.—This house will open Sept. 22. Everything promises a successful season. Gus Williams in his new play, Our German Senator, is the opening attraction, to be soon followed by Rice's Surprise Party, Murphy's Juvenile Pinafore co., Chanfrau, Tony Pastor, Maggie Mitchell, Joe Jefferson, Lotta, Mary Anderson, John McCullough, and other first-class attractions. The new drop curtain is very handsome and was painted by John A. Calje of New York. Instead of rolling it slides up—an idea and invention of Mr. Couch, master mechanic of this house.

Low's.—Barlow, Wilson, Primrose & West occupied this house 12th and 13th to good business. Annie Pixley opens the regular season 17th in M'iss.

COMIQUE.—A good show was given last week. Capt. Swan gave wonderful exhibitions in a glass tank of water, surrounded by crocodiles and snakes. The new-comers this week are: Bryant and Saville, Bertie Regie, Clark and Edwards, Peudy and Warner, Crumley and DeForest, the Olympia Quartette and Ed Christie. The entertainment closes with Charley Talis' new version of Robinson Crusoe.

PARK GARDEN.—Pinafore will continue until the close of the season, 20th, which will make the sixty-third performance. On Friday night there will be a challenge freewill display between Prof. Moritz Blank and Prof. B. M. Wedger of Boston.

SANS SOUCI GARDEN.—Chimes of Normandy continues with unabated success.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The Dora Gordon Steele Hallow E'en Party have been singing through the past week to long rows of vacant chairs, and the engagement cannot be called a success. The co. is weak in good voices, and should be strengthened in various ways if its members expect to hold together throughout the season. Route: Pittsburg, 15th and week; Youngstown, 22d; Canton, 23d; Columbus, 24th, 25th; Dayton, 26th, 27th; Detroit, 29th, 30th, and Oct. 1. The Revellers open at Opera House Monday, Sept. 15th, for one week. The Bowers-Thompson comb. follow, beginning Sept. 22.

ACADEMY OF MUSIC.—C. W. Coudock has almost entirely recovered from his attack of rheumatism, and will appear during the week of 15th in The Chimney Corner, Willow Cope, and One Touch of Nature. He will be supported by John and Effie Elliser, and the engagement promises to be a successful one.

COMIQUE.—Arrivals, 15th: DeVoy Sisters, Carrie Lewis, Haley and West, Morton and Miles. Departures: Frank Bell to Buffalo, D'Alve Sisters and Viola Ray to Detroit, Keating and Sands and Blanche Dixon to Bradford, Pa.

ITEMS.—The Litta concert is already an assured success, over 2,300 seats having been sold in advance. Miss Litta sings at Akron Thursday, 18th.—R. M. Carroll and sons did not appear at the Comique last week, as announced.—J. B. Curran has been in town for a few days. He leaves to join Lawrence Barrett's co. at some point in Canada.

Columbus, O.

COMSTOCK'S.—Fatinitza was presented in good style to a large audience, 10th, by Graus co. As a comic opera it is a success, being replete with action and good music. Blanche Corelli is charming as Vladimir and Fatinitza. Henri Laurent is amusing as the correspondent, but is overrated as regards his singing. Cadets was not put on as announced, because two of the leading men, Myron Calice and Paul Brown, unexpectedly left the company, 11th, without any intimation; and there was a good deal of doubling up the second night to repeat Fatinitza. Messrs. Brown and Calice left for New York, where they obtain better engagements with a Pinafore co. It is feared the Graus party is weak, financially, as they had to borrow money to get out of Cincinnati. Louisville, Ky., this week, New Orleans following. Coming: Tony Pastor 18th, Dora Gordon Steele Party, 25th and 26th.

GRAND.—Gotthold's Octoroon, 19th and 20th.

ITEMS.—Frank and Irene Murdoch have gone to New York to begin their amusement season.—The excellent pianist, Caroline Schneider, has returned from Europe and will reside in Columbus this season.—It is rumored our charming songbird, Fannie Manetti, will winter in Cincinnati.—Barnum drew large crowds, 13th, although the usual circus rain had the effect of lessening the evening audience. Show works through small Pennsylvania towns, reaching Philadelphia last of the month.—W. C. Coup's circus 29th.

Richmond, Va.

THEATRE.—The Gilberts appeared to fair business, on the 11th and 12th, in the musical burlesque comedy written for them by Frank Rogers, entitled Muggles, with the following cast: Sallie Muggles, Katie Gilbert, with imitation of Mlle. Aimé in Pretty as a Picture; Arabella De Montmorency, Belle Gilbert, with duet from La Sonnambula; Mirantha Bawler, Jennie Gilbert, with parody, "I'm Little Butter Tub"; John De Bonair Chunks, James W. Gilbert, with "Auctioneer's Song," a la Sorcerer; Romeo Leonidas Smithers, Harry B. Bell, with his original poem, "Devil's Bar"; Horatio Fargone, David R. Young, with his harmonicon solo; Tobias Gawke, Danl. Mortimore. The performance was highly entertaining and amusing, and received the universal approval of the city press. 13th, Pink Dominoes was played to a small audience. Route: Fredericksburg 15th, Leesburg 16th, 17th and 18th (Fair week). Lynchburg 19th and 20th, Knoxville 22d and 23d, Ford's Juvenile Pinafore co. open on the 17th for six nights and matinee. Route: Petersburg 24th, Lynchburg 25th and 26th, Danville 27th, Greensboro, N. C., 29th, Raleigh 30th, Goldsboro Oct. 1, Wilmington 2d, Columbia, S. C., 3d and 4th, Augusta, Ga., 6th, 7th and 8th, Charleston, S. C., 9th, 10th and 11th, Savannah, Ga., 13th, 14th, and 15th, Macon 16th and 17th, Albany 18th, Cuthbert 20th, Montgomery, Ala., 21st and 22d, Selma 23d, Opelika 24th, Columbus 25th, Atlanta, Ga., 26th, 29th and 30th, Rome 31st, Dalton Nov. 1, Chattanooga 3d and 4th, Nashville, Tenn., 5th, 6th, 7th and 8th, Louisville, Ky., 10th, one week.

COMIQUE.—Business during the past week was the largest of the season. Duncan Sisters closed 13th. Announced for the 15th, Carlotta Pearl.

Beloit, Wis.

Janaushek played Marie Stuart Monday, Sept. 8, and Macbeth on Tuesday, at Goodwin's Opera House, to fair audiences.

The dizzy blondes, after a quarrel among themselves, packed up their tents and stole away; nothing on the boards at present. THE MIRROR is on sale at P. O. news-rooms.

Troy, N. Y.

RAND'S OPERA HOUSE.—Monday evening, 22d, has been selected as the grand opening night. Frederick Pandling and co., composed of Constance Hamblin, Mrs. Carrie Jameson, Hamilton Harris, Harry Pierson, F. C. Huebner and others will present The Bar Sinister, and also on Tuesday. At the Wednesday matinee The Lady of Lyons will be presented, and the same evening The Fool's Revenge.

GRISWOLD OPERA HOUSE.—Sept. 9, Pat Rooney's Star comb. appeared to a crowded house. The co. is one of the best of its class on the road. 11th and 12th, Milton Nobles in The Phoenix and Man of the People appeared. Business only fair. He has a good co., and merits success. 13th, Robert McWade presented Rip Van Winkle to a very slim house. The following companies are billed to appear: 18th, 19th and 20th, Saville English Opera; 22d and 23d, Tony Denier's Pantomime. The wooden seats on the main have been removed, and new folding-chairs substituted, increasing both comfort and seating capacity.

GRAND CENTRAL.—A new co. for this week, composed of Harry Budworth, Gussie Leach, serio-comic; Hennessey Bros., song-and-dance; Dunprey Bros., Irish comedians, and Kitty Gardiner, vocalist, and the regular stock co. Prof. Koch's orchestra continue to furnish the music in a very satisfactory manner. Business during the past week was very fair. Lou Sanford, the vocalist, created a very favorable impression, as did the balance of the co.

Indianapolis, Ind.

OPERA HOUSE.—Fatinitza opened this house the 8th to a fair house only. The audiences increased during the week. Tony Pastor opens 15th for one night. He will test the capacity of the house. Neil Burgess with Widow Bedott follows.

PARK.—Jefferson opens next week.

CITY GARDEN.—A minstrel first-part, with Frank Jamison as interlocutor, and J. J. Quinlan and George Pilmore on the ends, was the opening attraction. These gentlemen and the gentle, soothing Enid Hart, together with Prof. Gleason (canines), Mons. Joyce (homo reptilius), etc., were immense. Scarlet Nine (Red Stockings?) was the after-piece—thrilling the house from parkay to gallary. All of the olio close. Announce: Ada Adair, Jennie Lindsay, Gorman and Gallagher, Bob Mulligan, and the drama, Fool's Revenge. Attendance has been very fair.

ITEMS.—Harbison & Abrams, bill-posters, have won their suit.—John McIntyre, who has been with the Dicksons the past ten years, is retained as doorkeeper.—Nick Roberts, in advance of Tony Pastor, was in town the 10th.—Billy Courtwright is expected home in a few days.—The Opera House and the Park have erected new bill-boards.

Newark, N. J.

GRAND OPERA HOUSE.—Emma Abbott Opera co. opens the season 29th with Paul and Virginia.

OPERA HOUSE.—Barney Macaulay (Uncle Dan'l) 18th, 19th and 20th. He will be greeted by a full house.

WALDMAN'S.—This week the Troupe Davene, consisting of Miles, Magerald, Sotto, and Oga and William Davene, trapeze performers, pantomimists, etc. Olio: Jennie Hughes, Charles and Annie Whiting, Jules Friquet, juggler; Elia Carnissa, Max Hugo, juggler; concluding with Leah on 15th, 18th and 17th, and East Lynne, 18th, 19th and 20th.

ORION.—F. J. McCormack opened the Odeon on 15th, with Major Burke, Minnie Lee, Fidelis and Hanson, Billy Noonan and Alice Bateman, Albert Duncan, John Carle, Geyer and Mackie, Susie Sindou, Frank Wild and Louis Robie. Prof. Louis Baers is engaged as director of orchestra.

Salem, Mass.

The work of the scene painters, Messrs. Dobbs and Callan, at the Mechanic Hall, is finished and the patrons of entertainments there this season will be gratified by entirely new scenes. Charles H. Webber of this city will probably sell his play, Secrets of the Service, to a well-known star. It has been produced in Salem, Lynn and Worcester with great success. Mr. Webber, when fourteen years old, wrote a play for Yankee Locke, which was performed many times by that gentleman. Soon after this Mr. Webber volunteered as a drummer in the war, and on his return, in 1864, the citizens of Salem, where he was well known as a phenomenal poet, actor and playwright, gave him a benefit, which netted him over \$600. In 1866 he joined the Boston Dramatic co., in which organization E. E. Rice, of Evangelical fame, belonged at that time. In 1868 he moved to New York and studied for the stage. He dramatized Mrs. Braddon's novel, "Rupert Goodwin," here. In 1869 he came back to Salem, and is now editor and owner of the Salem Post. He has written The Banker's Crime, Secrets of the Service and other plays, and had them presented in this and adjoining cities. As an actor he is very popular here, and will eventually leave journalism for the stage.

Nashville, Tenn.

The Stewart Opera co. inaugurated the season, 12th, at the Masonic Theatre, giving us Pinafore and T. J. to a large audience. Grotto-Grotto at matinee, 13th, and Chimes of Normandy in the evening. So far the following attractions are booked for the season: Fay Templeton, Fifth Avenue Fatinitza co., Alice Oates co., Barlow, Wilson, Primrose & West, Saville & Lee Opera co., Gilbert's Mosquitos, Huntley's Dramatic co., Big Four Minstrels, McDonough & Fulford's M'iss, Oliver Doud Byron, the Florences, Rice Surprise Party, Lotta, Barney Macaulay, Lawrence Barrett, Salsbury Troubadours, Marezet Opera co., Joe Murphy, John T. Raymond, Grau and Wolfson's Opera co., Joe Jefferson, Emma Abbott Opera co., John McCullough, F. C. Bangs, Haverly's Colored Minstrels, Rice's Evangeline co., and Janaushek.

ITEMS.—Minnie Cummings is expected in the city 14th.—Punch Wheeler, of Huntley Dramatic co., is in the city.

Keokuk, Ia.

Buffalo Bill played here on the 10th to one of the largest houses this season. Your correspondent should guess the receipts to be little if any less than \$500. Their dates ahead are as follows: Burlington, Ia., 11th; Galesburg, Ill., 12th; Peoria, 13th; Bloomington, 15th; Danville, 16th; Decatur, 17th; Jacksonville, 19th; Quincy, 20th; St. Louis, 22d, one week; Cincinnati, 29th, one week; Indianapolis, 6th, 7th and 8th.

B. G. Berger, the advance agent of Remenyi, is here to-day, consequently we may have the great violinist at an early date. J. Somebody Benton is here, parts his name, and wants to play L. P. very badly.

Houston, Texas.

Pilot's Opera House was turned over to the managers, completed, on the 10th, and it is a beauty in every respect. Not a convenience is wanting. It was immediately taken charge of by the Magnolia Histrionic Club, who open the house on the 17th with Won at Last and My Uncle's Will. This club has been in existence six years, and is one of the institutions of Houston. They only play during the time that the "regulars" are not around, and in this way serve to amuse and entertain large audiences during the dull weeks that are so frequent in our amusement circles.

Gray's Opera House is fast approaching completion, and in its various advantages will be the best by far in the State.

Galveston, a town of 8,000 people, has just finished a new house with a seating capacity of 700. Good show town, and headquarters of International Railroad. Is added to Ashe's Texas Circuit.

Dennison will finish a good house so as to be opened on Dec. 1. Population 6,000; seating capacity of theatre 650. Also added to Ashe's Circuit. Season not regularly opened before Oct. 1.

Portland, Me.

THEATRE.—Sept. 12 and 13 matinee, Gus Williams in Our German Senator. We should say that the play is not likely to be a success. It is almost entirely without plot, and has only two really good parts—those of J. Adolph Dinkel (Gus Williams) and Hiram Bruce (George S. Robinson). The rest of the characters are merely introduced, it would seem, to fill out. Hudson Liston, who was formerly a member of the Museum co., was well received. Albert Murdoch murdered the part of Bertie Benton. Florence Baldwin was a charming Duchess. Business light. Sept. 15, one week, Jos. Wheelock in Enoch Arden and He's Got Money. Friday night Wheelock will benefit in The Marble Heart.

MUSIC HALL.—Sept. 10, Barlow, Wilson, Primrose & West's Minstrels. Excellent show and large business. George Wilson was immense in his specialty of Love and Oratory. 15th, four nights, A. W. Alken comb. in Owls of New York and Talbot of Cinnibar.

Lancaster, Pa.

At the Opera House on the 6th the Boniface co. presented Queen's Evidence to a good house. Mr. Boniface was the soul of the party. The leaving of Mr. Mordant made a change in three male parts, which were consequently weak. The rest of the co. was good.

The McGibeny Family, consisting of Mr. McGibeny, his wife and seven children, the latter musical prodigies being equally proficient in vocal, band and orchestra music, gave concerts on the 11th and 13th, secured on the 14th, and will give their last on the 15th. They have raised much enthusiasm for the performance is remarkable for these children, whose ages range from four to eighteen years. They have performed full houses; the house on Sunday night being packed. On the 13th Ford's Juvenile Opera co. presented Fatinitza to a well-filled house. It was a great success and very satisfactory, the young performers giving their parts well and with perfect ease.

Evansville, Ind.

OPERA HOUSE.—Stewart's Opera co. opened the season 8th, in Trial by Jury and Pinafore. Company remarkably strong in male voices and chorus, but female voices weak. However, as a whole, performance first-class. They give Chimes of Normandy to-night. Sprague's Georgia Minstrels are next, and are booked for Sept. 22, followed by Sol Smith Russell and the Berger Family on the 24th. Haverly's Church Choir Pinafore comes Oct. 1.

APOLLO.—This week The Ticket-of-Leave Man, with J. Z. Little as Bob Brierly. No new arrivals, except Morris and Green, in negro songs and dances.

Elmira, N. Y.

OPERA HOUSE.—Ooty Gooft's comb. gave its initial performance of Under the Gaslight 12th to a \$280 house. The comb. consists of Ooty Gooft, M. Mitchell, J. R. Spackman, G. S. Reed, W. J. Shra, F. Jordan, Adelaide Thornton, Grace Roth, Leonard Bradley, Bessie Clifton, Florence Vane and Emily Logan. Oates Opera co. is handsomely billed for 18th. Sophie Hummel of this city is with the party. The Tourists, Oct. 3; Abbott Opera co., 14th; Rents' Minstrels, 16th; Criterion Comedy co., 21st; Rice's Surprise Party, 28th.

Newport, R. I.

OPERA HOUSE.—Sept. 8, the concert given by Marie Bencheley and Jacob Graff, assisted by the New York Philharmonic Society, had but a small audience. M. T. Skiff, formerly of Skiff & Gaylord's Minstrels, is the business manager.

ITEMS.—Joe Peckman, a fine B flat cornetist of this city, has joined the Barlow, Wilson, Primrose & West people.—The following cos. are booked: Gorman's Church Choir Pinafore co., Mary Anderson and Joe Murphy. No positive dates are arranged as yet.

Toledo, O.

Gotthold's Octoroon has occupied Wheeler's Opera House during the past week, playing to pretty good houses, and giving general satisfaction.

Mile. Estelle's Folly troupe opened at the Adelphi 8th, with the co. mentioned last week, but close 13th.

At the Comique there has been little or no change, but business has been very fair, and performance moderately good.

No announcements for future dates made public yet.

Portsmouth, N. H.

Barlow, Wilson, Primrose & West's Minstrels to a \$380 house. Show was good. Sept. 14, Gus Williams' dramatic co.; 15th, Bennett & Moulton's Miniature Pinafore co. John D. Moulton, the manager, was here a few days since. He has engagements for seventy nights with the various combinations which he plays on this circuit. John is a good fellow, and is always cash in hand for everything.

Gloucester, Mass.

John S. Moulton of Salem came 8th with his Juvenile Pinafore co., and gave a remarkably pleasing entertainment. The children made a fine appearance, and successfully executed their several parts. The child orchestra, comprising seven pieces, is a great feature of the co., and is in itself a whole entertainment.

The Murphy Pinafore troupe of juveniles came 15th, and a packed house will greet them.

[CONTINUED ON SIXTH PAGE.]

NEW YORK MIRROR

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ERNEST HARVIER, Editor.

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NEW YORK, SEPTEMBER 20, 1879.

Amusements.

HAVERLY'S THEATRE—Our Daughters. WALLACK'S THEATRE—Woolf's Roost. GRAND OPERA HOUSE—Emma Abbott. ARREY'S PARK THEATRE—Sothern. UNION SQUARE—My Partner. SAN FRANCISCO OPERA HOUSE—Minstrels. STANDARD THEATRE—Bandmann. DALY'S THEATRE—Newport. FIFTH AVENUE THEATRE—Opera Bouffe. NIBLO'S GARDEN THEATRE—Enchantment. BOOTH'S THEATRE—Rescued. MADISON SQUARE THEATRE—Closed. OLYMPIC THEATRE—Jennie Yeamans. HARRY MINER'S THEATRE—Variety. THEATRE COMIQUE—Mulligan Chowder. LONDON THEATRE—Variety. TONY PASTOR'S—Variety. VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Ayers, Jos. B., (scenic artist.)
Byron, Oliver Doud
Burns, J. T.
Bothwell, John R.
Belgarde, Adele
Cavendish, Ada
Cole, Sadie B.
Cummings, Minnie L.
Clarke, Lillian Cleves
Collier, J. W. (2)
Chandos, Alice (2)
Dargon, Augusta
Daly, Augustin (2)
Dobson, Frank
Davenport, Fanny
Eckert, T. Wilnot
Fisher, George
Frayne, Frank I.
Florence, W. J.
Fraser, John
Gelsler, F.
Griste, Chas. B.
Gordon, Lou
Garnett, Percy
Hastings, Marie C.
Henderson, R.
Hodges, D. B.
Hess, C. D.
Hallams, M.
Hamilton, James (2)
Johns, Effie
Joyce, Laura
Kelly, T. J. F.
Leighton, Louise
Lingard, Wm. Horace
Lingard, Alice Dun-
ning (2)
Mortimer, G. A.
McCullough, John (2)
Morse, Wm. F. (3)
Mills, Eva
Mitchell, Maggie (3)
Murray, John
McDonough, J. E.
Mack, Will (2)
McKay, Andy
Nelson, Adelaide
Norton, John W.
Osborn, Rose
Oates, Alice
Prescott, Marie
Pickman, Kate
Rutledge, J. P.
Rochester, Ida
Rowe, Geo. Fawcett
Rogers, John R.
Schwab, Fred.
Sessions, Edith K.
Sellers, G. Harry (2)
Stevens, Chas.
Scott, Lester F.
Swab, Fred.
Temple, Louise
Thompson, Den
Voque, Elsie
Wilnot, A. A.
Wilton, Geo.

A Good Selection.

When Mr. Boucicault assumed the management of Booth's Theatre, he did so, not as a speculator in search of profit, as an actor seeking an engagement, or as a dramatist "with a play," but rather as an artist who had enjoyed, during many years, great favor with the New York public, and was desirous of making some sort of acknowledgment and return. Guided by this feeling he transformed the old theatre into a very palace, wrought such changes as perfect taste might suggest and lavish outlay encompass, and engaged a company fully in keeping with the reconstructed theatre. Then he wrote a play designed to present its members to the best advantage, and to introduce to the public a new actor—his son-in-law—in a role commensurate with his capabilities.

That Mr. Boucicault was perfectly sincere in his endeavor need not be recited. He had already a play accepted at Wallack's, his own services as a star were never in greater demand, and on his princely scale of management, Booth's could yield him no profit whatever. But he felt that the noble edifice which Edwin Booth had erected with so much effort to the cause of Dramatic Art in our midst, should not be allowed to be tenantless for lack of a manager of sincere and conscientious aims, and he realized that the duty of rescuing it from disuse and discredit fell to him as the actor and dramatist who had enjoyed so conspicuously for twenty years the unflinching support of New York audiences.

Had Mr. Boucicault been impelled to hire Booth's as a speculation, he would have put in a big star supported by a cheap company, and have stood a better chance of profit than he does to-day. Such, however, was not his design.

It has not escaped the notice of those who have watched the announcements of Booth's Theatre that Mr. Boucicault has been careful not to proclaim himself as manager. He appreciates as well as anyone that management is neither his field nor his forte, and that his sumptuous ideas, if persevered in throughout an entire season, would rebound more to the profit of the public than to the property of the box-office. But Mr. Boucicault is in view a manager for Booth's—

the theatre through a season of genuine prosperity.

That man is John Clayton.

Mr. Clayton is Mr. Boucicault's son-in-law. He is an actor. He is the one attraction at Booth's to-day.

Mr. Clayton is a frank, manly, unassuming young Englishman, thoroughly versed in the requirements of his position as a player; is an affable gentleman, and is endowed with the best principles of business. He has taken his place as leading actor at Booth's quietly. Those who have seen him, like him. Those who have not, have heard naught but good spoken about him.

It is the interest of everyone who loves the Drama as an art that Booth's Theatre should this season continue a Temple of the Legitimate, and be held in the position where Mr. Boucicault has with such cunning effort placed it. John Clayton is the man to do this work. Mr. Boucicault is needed at Wallack's.

Change of Base.

The Music Trade Review, which has recently changed its name to that of the Musical Times, has added a theatrical department, intended, as we understand, to absorb the publication now known as the Dramatic News. The idea is to give dramatic information, not for purely professional readers—stars, managers, etc.—but for the large class of devotees of the drama—amateurs, newspaper people and theatre-goers—whom the News has hitherto supplied. This was the original scheme upon which the Arcadian (of which J. C. Freund, now editor of the Musical Times) was started, and it was found to be not without advantages. Such a paper could not expect to have much advertising patronage from this department, as it would appeal to a non-advertising class and would deal solely with New York amusements. The News has experienced the same trouble. The Musical Times is issued from the same office in Centre street, has absorbed a number of the News' contributors, and being now a bigger and a better paper, will absorb, naturally, its readers. The field can only be properly covered by but one, and the Musical Times seems to have all the advantages. The defection of Cazauran and the permanent withdrawal of Josh Hart to Boston, where he is managing the Athenaeum, have rendered Mr. Freund's coup most opportune. The News will be devoted to society intelligence, the Musical Times to musical and dramatic criticism and theatrical news, and the Music Trade Record—a new publication, by the way—will attain to the field formerly occupied by the Music Trade Review. None of these changes are of any special import to the readers of THE MIRROR, but as part of the news of the day they should be recorded. Mr. Freund and the former readers of the dramatic department of the News are to be congratulated on the excellent typographical appearance of the Musical Times, which is in every way a credit to the job office which prints it.

Daly's Theatre opened last evening (Wednesday) with a new company in two new pieces, but too late for this week's MIRROR. On Saturday the house was thrown open to inspectors, and the alterations noted and approved. Mr. Daly has wrought from the old Broadway and dingy Museum a beautiful house. Its elegance is of the boudoir, its beauty that of the parlor. Everything is quiet, refined, luxurious. The walls are hung with tapestry paper; the doors with heavy curtains; the ceiling is panelled with white and gold; the auditorium is illuminated by a single crystal sunlight. The stage is literally enclosed, like a picture, in a frame of dead gold, with a mat of maroon velvet. The floor is covered with a Persian carpet, and the broad seats are painted a light blue and upholstered in ruby velvet. On each side of the auditorium is a fire-place, lined with tiles, and over these are trophies of armor. There are no mirrors, except in the lobby. Herr Stiepeveith has painted two frescoes to fill the spaces over the reconstructed private boxes. On the right hand is Plautus reading his comedies; on the left is the Triumph of Comedy. A new act-drop, the Crowning of Comedy, painted by Witham, hangs between these decorations. There are ample lobbies, with parlors for ladies and gentlemen, on each of the three floors of the theatre. The windows are fitted with cathedral glasses. The colors of the woodwork are cherry and walnut. The size of the auditorium is 60x30 feet, and it will seat 1,400 persons. The size of the new stage is 63x43, and it is fitted with sinks, bridges and all other modern improvements. There are four new private boxes, the largest in the city, 23 feet high, and framed in dead gold, relieved by a charming frieze of flowers. The new portico, painted in green and bronze, leads into the lobby by steps of polished Italian dove marble. The lamps are of plate glass. Two sets of storm doors protect the entrance. Altogether, it would be difficult to imagine a richer, more comfortable, or more tasteful theatre. The company are as follows: Charles Fisher, William Davidge, Charles Leclercq, Harry Lacy, George Parkes, Hart Conway, George Morton, John Drew, E. G. Freeman.

ing, E. Sterling, Helen Blye, Catharine Lewis, May Fielding, Ada Rehan, Margaret Lanner, Georgine Flagg, Annie Wakeman, Regina Dace, Mabel Jordan, Florence Cecil, Maggie Harold, Estelle Clayton, Maggie Barnes, May Bowers, Sidney Nelson, Mrs. Poole, Laura Thorpe, Sarah Lascelles, Lillie Stuart, Blanche Weaver, Minnie Wharton, Emma Turner, Dora Knowlton, Fannie McNeil, Emma Hinckley, Ida Bruce, Ella Remetz, Grace Logan and Isabella Emerson. The Broadway in its time was the most prosperous theatre in New York—that is, in the early days of Wood's management, because he became careless of the public and indifferent to it. It is now the most beautiful theatre in New York, and, under Augustin Daly's wide-awake management, will assume the place which Daly's theatre should always occupy in New York—a parlor home for all that is best and highest in the drama.

FLORENCE—On the first night of Rescued at Booth's Mrs. Florence was pained to observe an imitation of her Mrs. Gilflory on the stage, played by Nellie Mortimer. On the first night of My Partner Mr. Florence observed a similarity between Col. Britt (Frank Mordaunt) and his own Bardwell Slote. The genial couple are beginning to inquire why this is thus.

—The Thalia, formerly the Bowery, opened under Mathilde Cottrelly's direction last Thursday night before a crowded house. Mlle. Cottrelly has pledged herself not to do Pinafore, from which circumstance we conclude that she will make a good manager. The prosperity of the Thalia seems to be assured.

—The Strategists combination, under the management of Clinton Hall, opens its season at Baltimore on Monday. The company engaged are as follows: Ada Monk, Mrs. Sol Smith, Mrs. Clinton Hall, Sol Smith, T. J. Hind, L. C. Howard, John F. Hearn, Charles Rice, Sam Ryan, W. A. Rouse and Clinton Hall.

—We are in receipt of a letter from a Mr. L. F. Howard, in reference to the play of Mitt, together with an offer to sell us a certain claim for fifteen cents on the dollar. The claim is against a lady, and is of no use to us. If Mr. Howard is really owed any money, he should exact 100 cents on the dollar, and make no offers of compromise at fifteen. As for Mitt, it's not worth claiming.

—The new cast of Pinafore at the Aquarium comprises Mr. and Mrs. Hayden Tilla, Myron Calice, W. P. Bown, George Gaston, Marie Harvey, Clara Hutchings, Maude Branscombe, and a full chorus and large orchestra. Pinafore will be followed by Fatinitza, The Bohemian Girl, and The Doctor of Alcantara—a season of permanent opera being continued throughout the Winter.

—Frederick Paulding's company for the season will comprise Gussie De Forrest, Constance Hamblin, Carrie Jamison, Lizzie Scanlon, Hamilton Harris, H. D. Gale, Harry Pierson, G. W. Middleton and F. C. Huebner. E. T. Taylor will be the stage manager. J. C. Schofield advance agent, and Aaron Appleton manager. Repertoire: Tom Taylor's dramas, The Bar Sinister and Fool's Revenge, The Lady of Lyons, Lovell's Wife's Secret, Hamlet and Macbeth. The season will commence on Monday night in Troy.

Haverly's Enterprises.

The New York Criterion Company, one of the best equipped organizations traveling, began its season at Haverly's on Monday night. At Haverly's Theatre, Chicago, Tony Pastor played to overflowing business all of last week, and on Monday night the Church Choir company, which has been performing in St. Louis and the Northwest, began an engagement there. They go thence to Nashville. Haverly's Juvenile Pinafore is now in Canada, its route being as follows: To-night (Thursday), Prescott; to-morrow (Friday, the 19th), Kingston; 20th, Belleville; Toronto, 22d, 23d, 24th, 25th; Hamilton, Ont., 26th; London, Ont., 27th; Opera House, Toledo, O., 29th and 30th; Ann Arbor, Mich., Oct. 1; Detroit, 2d, 3d and 4th, and St. Louis, 6th, one week. Business good. Haverly's Genuine Colored Georgia Minstrels began a two weeks' engagement at the Philadelphia Academy of Music to an enormous house on Monday. Haverly's Mastodons were crowding the Bush Street Theatre, San Francisco, at latest advices.

New York Amusements.

The season has opened prosperously this year. Sothern, at the Park, has been playing in Brother Sam to overflowing houses. Enchantment has drawn largely at Niblo's, and the Emma Abbott troupe the same at the Grand Opera House. Rescued is in its third week at Booth's. Mitt will run a week longer at the Olympic, when Benighted (Griff) will be done. Daniel Bandmann and his English company have filled a gap in current amusement with Narcisse sumptuously mounted and smoothly played. Raymond is in the last nights of Woolf's Roost, which will be withdrawn on the 27th. The proceedings at Daly's, the Union Square, Haverly's and the Fifth Avenue are treated in detail elsewhere.

—Enchantment at Niblo's has been drawing a succession of excellent houses. The season is now running very smoothly.

PERSONAL.

DUFF—John J. Duff has charge of the front of the house at Daly's Theatre. A good selection.

ETTINGE—Pearl Eyttinge has entirely recovered from her late illness, and is nightly playing at Booth's, making a neat hit in the newsboy Dan.

PASTOR—Tony Pastor inaugurates an engagement of one week only at the Grand Opera House on Monday night. On the 29th the Florences appear.

SULLIVAN—J. J. Sullivan is a lucky man. His latest escape was almost providential. He was under contract to play the Parson in The Danites with McKee Rankin.

JEFFERSON—Julia Jefferson, who has been playing in a farce which precedes Mitt, at the Olympic, appears to be one of Manager Hofele's happiest selections among his new people.

HERNDON—Agnes Herndon, who seems to be a coming actress, begins an engagement at the Academy of Music, Baltimore, on Monday night in A Scrap of Paper, supported by an especially selected company.

—George Wood has got hold of the Brighton, alias Thomas' Opera House, alias the St. James, and will run it this Winter as a burlesque and specialty theatre at popular prices. It will be called the New Broadway.

ANDERSON—Mary Anderson's business thus far this season is nearly twenty per cent. better than ever before. In Utica and Rochester the houses could not hold the people, and in Canada this week business is immense.

MINSTRELS—Simmons & Rankin's Minstrels are touring through the hamlets of Pennsylvania. Has Lew Simmons become a Danite? or has Mac Rankin finally tackled Jack Haverly on his own ground? Replies to be sent to Philadelphia or Chicago.

LUCCA—Pauline Lucca is not dead—simply wounded. She has been badly stung on the arm by a gaddy, but is now quite well. The charming cantatrice is living with her husband, the Baron von Wallhoffen, in her chateau at Goldenberg on the Lake of Zurich.

BUSINESS—Theatrical business has seldom been better in New York. The Park, Fifth Avenue, Grand Opera House and Union Square are crowded nightly. The Standard is well filled. Business at Booth's has picked up remarkably in the last three days. Wallack's is about the only house which is not doing well.

AIMEE—Marie Aimee bid New York a last farewell on Sunday evening at the Madison Square Garden. She has played more parts, drawn more money, and given more genuine pleasure to theatre-goers than any French opera-bouffe prima-donna who has visited our shores, and for these reasons, if for no other, the public did well to testify its regret at her departure.

CLAYTON—John Clayton is fast winning his way into the good opinion of New York audiences by his manly performance in Rescued at Booth's, and he will develop into a favorite very speedily. The unobtrusive way in which Mr. Clayton came here was in such signal contrast to most other English players, that it will take the New York public a little time to recognize how thorough and sterling an actor we have in our midst.

DAVENPORT—The Scythia arrived on Tuesday, having on board Ole Bull, Mlle. Bianca La Blanche, Bellecca, and other members of the Strakosch Opera troupe. Mlle. La Blanche somewhat resembles her sister Fanny, but she has become thoroughly Italianized during her eight years' sojourn in Italy. She has been engaged the past three years at San Carlo, Naples. Her first appearance will take place in Philadelphia, Oct. 1, in La Traviata.

SPENCER—Of Lilian Spencer of Pittsburg, an exceedingly promising young actress, who joined the Louise Pomeroy combination in Philadelphia some three weeks ago, and has since been playing juvenile business with considerable success, the Syracuse Observer says: "Her Celia in As You Like It was very clever, and her spirited acting received several rounds of applause." Miss Spencer seems to be the real attraction of the troupe. Unlike Miss Pomeroy, she is not an amateur.

IMOGENE—Imogene Knowlton has set sail from San Francisco for Australia, accompanied by her business manager and her goat. Imogene's treatment on the stage was shameful in almost every case, and many a less plucky and self-reliant woman would have succumbed entirely. That she will achieve any success in Australia we do not believe; but that she will get a fair show is at least supposable; and those familiar with the odds this woman had to contend with while here, will wish that she may obtain it.

PICTURE—Marie Prescott, whose picture we publish this week, is a member of Mr. Boucicault's company, who made her first appearance at Booth's so modestly that there was some danger of its being passed over unperceived. In a good part (as she will have in the next piece) she will be apt to win instant recognition as an exceedingly gifted and remarkably brilliant actress of character parts. Miss Prescott is a very clever woman on the stage and a very lovely woman off it, and we think she is destined to succeed.

—The Rankins opened their season in Toronto to light business.

PROFESSIONAL DOINGS.

—Fatinitza follows Pinafore at the Aquarium.

—Marion Lamar has returned to town from Newport.

—E. F. Knowles supports Signor Majeroni on his tour.

—John A. Mackay is engaged by J. K. Emmet this season.

—Tilly Malvern will play in Enchantment at Niblo's next week.

—Herbert Ayling does not go with the Majeronis as reported.

—Emily E. Baker is engaged by J. K. Emmet for the season.

—George Mordaunt has been engaged at Booth's for the season.

—G. C. Boniface, Jr., goes out with John T. Raymond this season.

—E. A. Eberle is engaged for four weeks to support Edwin Booth.

—The Philadelphia Museum is again in the hands of the Sheriff.

—Libby Noxon goes to the Holliday Street Theatre, Baltimore, Sept. 22.

—Thomas B. McDonough will manage Ada Cavendish, beginning Dec. 1.

—Joseph Holland will be in the company which supports Raymond traveling.

—Neil Burgess has been doing a splendid business West with The Widow Bedott.

—E. A. White travels with the Richmond & Von Boyle combination, joining them at Albany.

—The company engaged to support Lawrence Barrett left New York for Toronto this week.

—W. G. Reynier has been engaged to be one of the company to support Adelaide Neilson this season.

—Robert S. Hill has been engaged to play in The Crushed Tragedian with Sothern at the Park.

—The Norcross Pinafore company closed a successful season at the Madison Square Garden on Saturday.

—Ada Cavendish has closed with Barton & Lawlor of the California Theatre to play there a month, beginning in October.

—John T. Raymond is fortunate in his choice of business manager this season. C. W. Butler "goes ahead" for Woolf's Roost.

—Augustin Daly was very much disappointed in his Philadelphia comedian, Max Freeman, and has replaced him with Hart Conway.

—An old man "who can sing bass" is sought for. Attention is called to the advertisement to that effect which appears elsewhere.

—Frederick Paulding, under Aaron Appleton's management, has filled time quite rapidly for the season—especially in the West.

—The Rice Surprise Party have been doing well at the Chestnut, Philadelphia. Ernest Stanley, late of Hooley's Megatherians, is advance agent.

—Fanny Davenport played to \$2,800 four nights in Detroit. Cymbeline drew best. Her business thus far this season has been something remarkable.

—Frank Williams, formerly treasurer with Augustin Daly at the Grand Opera House and Fifth Avenue, is with Dion Boucicault at Booth's Theatre this season.

—Isidore Davidson will make his appearance at the Olympic on the 22d, in a drama called Benighted, which was originally introduced at Chicago under the title of Griff.

—George Morton, who was engaged by Augustin Daly for leading business, rehearsed his part twice, but, through some misunderstanding with the manager, suddenly left the theatre.

—There seems to be some trouble respecting James Redpath's list of attractions, which were to have played a night each in the different houses of the New York State Circuit.

—C. H. Bradshaw has been engaged as low comedian in Rose Lisle's company. Her new play, The Circus Rider, is a happy effort, and bids fair to be one of the attractions of the season.

—Scanlon and Cronin are turning away people from the New National Theatre, Philadelphia. So far this season, after the Chestnut, the New National is the most prosperous theatre in Philadelphia.

—The Revellers opened at the Opera House, Cleveland, on Monday, and scored an instantaneous success. It is an epitome of comedy, wit and humor. The entertainment is very highly praised by the local press; and the business large and increasing nightly.

—Another first-class bill is presented this week. Among the people at the house are the Four Planets; Fannie Beane and Charles Gilday, Conway and Egan, Minnie Lawton, the Aikens, Kate Montrose, the Davies, Fields and Leslie, John McVeigh, and Ben Brown, who appear in a programme replete with all that is calculated to attract audience to the theatre and please a very critical audience. The interior of the house, after the thorough cleansing it has recently undergone, looks bright and cheerful. There is evident disposition on the part of the management to present only first-class present indications go for mate success of the Ay

FALL OPENING.

The Hit at the Union Square.

Bartley Campbell has been trying for nine years to get a metropolitan hearing as a dramatist. He got it on Tuesday night when Mr. Palmer, with rare courage and sagacity, threw open the doors of the pretty Union Square on the first performance of *My Partner*, thereby adding one more to his already long list of theatrical successes.

The presentation of this play at this time, at this theatre, is an event of more than passing importance. The Union Square has made its reputation principally through foreign pieces, and its last exploit with a drama of California life would have taught a less resolute man than Palmer to shun any repetition of that experience. Of the unsuccessful of Mr. Campbell's previous effort at this house it is not necessary or indeed opportune to recur.

The play with which *My Partner* will be (almost instinctively) compared is *The Danites*. When that work was first seen in New York, the writer of this article was alone among the representatives of the daily papers in predicting that the star had struck a mine of wealth—a find which would yield a boundless fruitage. That belief was based on the inherent strength of the play, the possibilities of the theme and the acting of Louis Aldrich. That an opportunity so bright should fall on a man so singularly undeserving as McKee Rankin, was one of those caprices of fortune which baffle the sober mind. Aldrich was the real attraction. To get him in a good piece in which there was no Rankin became Aldrich's need, the public's desire and Campbell's task. The dramatist withdrew to a Pennsylvania hamlet, the name of which is known to no one who can pronounce it, and there he set himself to work.

The play—*My Partner*—which he has produced is a more natural, a more logical and a more interesting drama of California life than *The Danites*. A good authority once said that Bartley Campbell displays more poetry in his writings than all other living dramatists combined. It is true. There are in *My Partner* lines of the tenderest and most unspeakable pathos, poetry as deep and full and genuine as the sounds wood and wafted through a forest of pines, and as redolent of the atmosphere of California as the streams which lave its valleys, or the snows which crown its mountain heights. There is humor and sentiment, there is sense and sequence, there is chivalry and feeling, there is poetry throughout. Every one has imagined that the author or dramatist who has lived within the shadow of a California canyon is brought closer to Nature in its grandeur and sublimity than is possible in any other place. It might seem as if Nature had selected the forest-garden of the Pacific as the last place wherein man would penetrate, hence the repository of her best gifts in profusion. Mr. Campbell has caught the spirit of this and framed a pretty domestic story in the pure gold of a rough mining habitation. There are no pistols, dirks or shotguns in *My Partner*. There is but one murder.

Ned Singleton has seduced Mary Branden. Joe Saunders, his partner, loving her, proposes marriage. He learns his friend's perfidy and exacts from him a pledge to repair the wrong done her. Ned agrees. The partners part. E'er the ceremony can be performed Ned is killed. Mamie's hope of reparation is blasted with his death. She disappears. Joe is accused of the murder. Mamie returns. Joe, to shield her and to protect the memory of his partner, marries her himself. The curtain falls on his acquittal, and he leaves the Sheriff's custody to enter the matrimonial camp.

The merits of the work are its sustained interest, its strong climaxes, its beautiful dialogue, its coherence as a play, and the poetic atmosphere in which it is enveloped. Its faults are undue prolixity in the first act (the first scene is altogether unnecessary, and should be cut out), and a lack of elaboration of Aldrich's part. Pruning and changing will obviate this, however, and repetitions will show where the characters can be improved.

The best acting in *My Partner* is done by Louis Aldrich, for whom the part was framed and the play written. Mr. Aldrich is one of the score of good actors who lacked only the opportunity to make a hit. His chance came in the Parson. But he has now a role susceptible of infinitely more elaboration, and one which tells more with an audience. He played it superbly on Monday, making every point, and displaying an amount of intensity simply marvelous. Aldrich is to be congratulated on the best of all gifts which can come to an actor or actress—the opportunity of playing a really good part.

Charles Parsloe as Wing Lee, the Mongolian laundryman, provides some very pleasant comedy. In Chinese roles Mr. Parsloe is inimitable, and the fact that he has in *My Partner* some connection with the story, endows his character with an interest it lacked in *The Two Men of Sandy Bar*, *The Danites* and *Ah Sin*.

Maude Granger is an actress who has been written into popularity by the assaults of blackguards, and kept there by the blind opposition of fools. A woman of indomitable pluck, hard study, and almost restless ambition, she has by arduous effort made for herself a place on the stage which she seems disposed to keep. Her performance of Mary under in this play is from every point of view a good one. Indeed, we do not know actress who could bring more intelli-

gence, labor and good looks to the depiction of the poignant woes and heart-rending griefs of this woman, fitly described on the bills as one who "had no mother to bring her up." Miss Granger may be credited with a success in the character.

Frank Merdaunt in Col. Britt has what may be called a "fat" part. It is surcharged with bright, funny lines throughout. Merdaunt makes the most of these, and lifts the character—a sort of Pacific Slope Bardwell Slote—into a place of primary prominence.

The other roles are not important. Henry Crisp as Ned, "my partner," appears only in two acts, playing with a good deal of fire a very difficult role. Minnie Palmer looks sweetly as Grace and plays the part quite prettily. J. W. Hague is the deep-dyed villain, Harry Edwards the noble father, and J. H. Burnett the younger sister's accepted suitor. Alice Gray has a splendid comedy role, but how harshly and how badly she plays it—well, it would do no good to state. *My Partner* presents one beautiful scene (the first), a genuine triumph for Marston. It represents the valley of the Golden Gate, with a distant view of Mount Shasta.

To sum up: *My Partner* is a good play; it is well acted; it is a success. Louis Aldrich and Maude Granger have made hits in their respective parts. Bartley Campbell has had the seal of metropolitan favor put upon his new drama. Mr. Palmer has inaugurated his fifth season at the Union Square more auspiciously than any which have preceded it. Few performances within late years have given so much pleasure to an audience, or brought so much feigned good to the interests of Drama, as the current hit at the Union Square. The first matinee performance of *My Partner* occurs on Saturday at 1:30.

Opera-Bouffe at the Fifth Avenue.

Maurice Grau played a full hand at the Fifth Avenue on Monday night, when he introduced to the New York public Capoul, Paola-Marie and Angele in Lecocq's most melodious opera, *La Fille de Mme. Angot*. The house which welcomed them was the best gathered in the edifice in years. It overflowed into the lobbies, it filled the seats and boxes, it skirted the walls and eddied about the aisles and orchestra. It represented the wealth and fashion of New York. Here and there an actor or actress of national reputation, or a critic of some prominent newspaper, appeared in view, but generally speaking the house was "money," and there was a most pleasing absence of the gingerbread worthies who infest first-night performances and clutter about the doors. The audience, too, was remarkably enthusiastic, and cheered and applauded throughout as if well satisfied.

Mr. Grau's enterprise is a bold and daring one. He has transported three reigning French attractions by guaranteeing them such fanciful terms that anything short of a furor would overwhelm him with disaster, and he has surrounded them with Aimee's old organization—a superb supporting company. But pluck and daring are just the qualities which win among managers, and Mr. Grau is to be congratulated on having made a brilliant and decisive hit at the Fifth Avenue.

The real attraction is Capoul. This singer, the charms of whose voice, method and presence has held captive the sympathies of opera-goers in all the great cities, has done a wise thing to glide into the realms of operabouffe. His voice, never strong, has lost in volume since he sang here last, but its sweetness has increased. That is to say, its opportunities have been augmented. The charm about Capoul's singing is its exquisite phrasing. He attains the most delicate and charming effects by an apparently unconscious movement, half dreamy, half sensuous. There is no rude expenditure of vocal strength, no painful straining, no boisterousness. This constitutes at once an attraction. Love-songs are not attuned to the clangor of anvils, nor is love made in shrieks and shouts. The earnest, airy method which Capoul invariably employs may (speaking from a severely critical standpoint) cover very many vocal deficiencies. Probably it does. But at the same time it reveals a quality of expression so sympathetic, tender and expressive that when joined to an address so engaging, a personnel so handsome and a delicacy so acute as Capoul's, the effect is positively irresistible. It would seem that he is just fitted with the part of Ange Pitou, for it fits him like a felice glove. Had the part been written for him, or he been chosen for the part, he could not enter into it more fully. The romanza which he incorporated into the last act was exquisitely rendered, and was boisterously redemanded.

The second attraction of the troupe is Angele, a Bordeauxoise, divinely proportioned. Mlle. Angele is an ideal French beauty, tall, muscular, with dainty features, a magnificent figure, bright eyes, light hair, and an imperial carriage. She is a good type of the thoroughly voluptuous woman. She cannot act—of course. She can sing—a little. Her Mlle. Lange would alone fill the house. Her entree was picturesquely made, and immediately recognized. It was the verdict of the lobby that "she knocked the house cold." In reality, she produced just the contrary sensation.

Paola-Marie, the prima-donna, is a short, plump, energetic Frenchwoman, with plenty of dash, and a voice that is harsh in most notes, strong in others, and sweet in none. She will never replace Aimee in the regard of American theatre-goers, but she will develop popularity with opportunity and time.

Her Clairette was seen on Monday night under peculiar circumstances, the only outward effect of which was considerable nervousness. Mlle. Marie is a good actress, and in other parts her worth will be made known. She was well received on Monday night, and, though she missed some of Aimee's best points in the opera, she caught others which put the house in good humor.

The representation of the other roles of the opera was of remarkable excellence throughout. M. Juteau, despite his clownishness and an occasional disposition to dominate the stage, is a good Pomponnet, and Mlle. Delorme a capital Amaranthe—the best we have ever seen. Nowhere outside of Paris, however, is the true humor of such a character as this appreciated, hence Mlle. Delorme's cleverness passed almost without recognition till she came to sing, when there was applause. M. Jourard does not particularly excel as Larivaudiere, but Duplan as Louchard, the police-spy, is very funny. Two or three of the marketwomen are amusing, and the dance in the third act is nightly redemanded.

Maurice Grau is a manager who deserves whatever success he attains, and it is pleasing to be able to record that his tact, industry and enterprise in bringing hither his present organization, its meeting with public patronage in its fullness and public reward at its best. Other operas (beginning with *La Perichole*) will follow *La Fille de Mme. Angot*. We regard the success of the present engagement as assured.

"Our Daughters" at Haverly's.

A crowded house witnessed the performance of the Criterion Comedy company at Haverly's on Monday evening. The play selected for their initial Metropolitan appearance was a comedy from the German of L'Arronge, entitled *Our Daughters* (Hausmann's Tochter), played for the first time in English.

The German drama has been regarded with very little favor as a source for adaptation by English translators and dramatists. Its humor is cumbersome and heavy, and is too smug to please the American public, educated as it is to appreciate the finesse and delicacy of the French comedy.

In *Our Daughters* the adapter has done a clever piece of work, and has invested the dialogue with considerable sparkle. Certain suggestions of strongly drawn and eccentric character and a charm to the play that would be increased was this intention fully rounded and carried out to the end. Bad judgment was used in making the play in four acts, for the second act is wholly barren of interest and should be combined with the third. The greatest fault lies in the puerility and want of originality in the plot, a synopsis of which is as follows:

Jacob Van Dale, a retired gardener, the father of three charming daughters, is an eccentric individual of the Joskin Tubbs order. He spends the greater part of his time in studying time-tables and railway guides. Van Dale has left the care, education and management of his daughters entirely to the judgment of his wife. The first act is laid at the home of the Van Dales, and is devoted to several amusing comedy scenes, wherein Emily and her husband, a young childless couple, quarrel upon the proper modes of nursing and rearing mythical offspring. Two years elapse between the first and second act, which takes place in the drawing-room of Mrs. Knabe on the occasion of her birthday. Little or nothing of interest occurs in this act. The third act discloses the house of Alfred Haman. His wife is attired for a ball, to which she goes with her mother, the husband preferring to stay at home. During his wife's absence his jealousy is aroused by a combination of mistakes, and in a highly dramatic scene with his wife after her return, he taxes her with carrying on an intrigue with a rejected suitor. He leaves the house with the intention of bringing about a separation. Van Dale, who, notwithstanding his precautions, has missed the train, returns to pass the night at Mrs. Haman's house, and overhearing the interview, takes the settlement of matters into his own hands, and in the course of the fourth and last act brings about a reconciliation between the couple, asserts his rights, gives his daughter Fanny a lesson in cooking, and, finally, exhibits a genuine grandchild of twelve months, as the curtain falls on the customary and conventional happiness of all parties.

F. F. Mackay as Jacob Van Dale gave an unfunctious and finished impersonation. The comedy scenes with Ann Eliza were admirably natural, and though a number of stupid ignominies in the audience were so mentally deficient as to mistake the affecting scene with Rose at the end of the third act, and greet it with laughter, the promptness with which it was suppressed and hissed by the intelligent portion of the audience was commendable.

Louise Sylvester as Rose was painstaking and polished in her stage business and the mechanical part of her acting, but her voice is unsuitable for an emotional role, and is heard only to advantage in comedy.

DeWolf Hopper did some clever acting as William Knabe. He has but lately entered the profession, and his work shows the result of diligence and thought.

T. F. Egbert as Alfred Haman was stilted and preachy.

W. A. Whitecar overacted Edward Galen, a stuttering physician, inclining occasionally to burlesque.

A. H. Canby as Baron Hartmann played a short and ungrateful part effectively. Emma Fellman and Ellen Gardner were respectively good.

Mary Davenport seemed ill-suited to the part of Ann Eliza.

Miss Earle did a clever character bit as Margaret Kline.

Virginia Newbold played a chambermaid naturally and modestly.

The company throughout was excellent in almost every case; working in unison, exhibiting the fruits of thorough training and hard work, and justifying the opinions of the out-of-town press. There were several little irregularities and inconsistencies in pronunciation that should be remedied. Miss Sylvester and Miss Davenport should mutually agree upon a common pronunciation of the word *soirée*—Miss Sylvester's "soir-ee" and Miss Davenport's "swarry" appearing ludicrous.

The audience was large and received the play and the company with favor.

Mary Anderson in "Love."

The one new role which Mary Anderson has added to her repertoire for the season is that of the Countess in Sheridan Knowles' five-act play, *Love*; or, the Countess and the Serf. Her first appearance in this character was last Wednesday evening at Utica, where the play was well received. Friday evening it was produced in Rochester, greatly improved over the preceding performance, and proved, before a large and critical audience, quite a hit.

Love is not a new play, Ellen Tree having first appeared as the Countess at Covent Garden, London, in 1839. It was afterward introduced in this country, but, not being properly handled, did not take very well, and was finally dropped. Consequently its plot is little known to theatre-goers of the present time. It tells prettily the story of the loves of a Countess and a serf, who, having been closely associated from childhood, become ardently attached. The Countess is of a cold and proud nature, which, allied to the duty she conceives she owes her family and position, compels her, although she deeply loves the serf Huon, to conceal the fact and assume a freezing and impetuous demeanor toward him. Huon, who possesses a noble nature, is withal modest, and, while his feelings are in harmony with those of the Countess, he cannot think that she would stoop to one so lowly born. While the Countess and attendants are one day in a forest, a severe thunderstorm comes up, and a tree, near which Huon has taken refuge, is struck by a bolt of lightning and, stunned by the shock, he falls to the earth. Then it is that the Countess, thinking he is dead, reveals her love for him. This is observed by some noblemen of the court, who hasten to communicate the fact to her father the Duke. The Duke, madened by the discovery, conceives a plan to compel Huon to marry another, and, summoning him, commands his compliance or his life. Huon sets forth reasons why he cannot and will not comply, thereby inviting death, and the Duke in despair leaves him to reflection, hoping that time may bring him to a more pleasant frame of mind. The Countess, who has overheard the conversation, at this juncture discloses herself and begs Huon to sign the document which would bind him irrevocably to another. Huon reluctantly yields, and the ceremony uniting him to a lady of the court is at once performed; but the marriage is so repugnant to Huon that he at once leaves the court, but finally returns at the solicitation of the Empress and enters a tournament, the victor of which secures, by the will of the Duke—now dead—the hand of the Countess. Huon is defeated in the contest, and the conqueror, claiming the privilege of his victory, the Countess confesses that she is already married, and to Huon. Huon is as much surprised as the rest, and the Countess explains that he has really married her, she having substituted herself for the lady whom she had proposed to him, and the curtain falls on the prospective happiness of the Countess and the Serf.

Of Miss Anderson's performance our Rochester correspondent writes:

"A crowded house greeted the popular young tragedienne. The anticipations of the audience assembled were not disappointed. The splendid five-act drama of Sheridan Knowles drew out all the fire and animation which are so eminently the gift of the beautiful favorite. Miss Anderson had every reason to feel flattered by the cordial welcome she received. Though by no means the strongest attraction in Miss Anderson's repertoire, the Countess is a role in which she appears to great advantage, having several impassioned passages where all restraints are cast aside. Notably, her scene with the Empress is full of power, tenderness and expression. Miss Anderson seems to have made a thorough study of the part, and played the character delightfully.

"The role is, in some of its aspects, different from the severely classical parts with which so much of the lady's fame is associated. But she has shown in *Love* a power of passionate expression with which few people had given her credit, and a remarkable sympathy with the gentler and more womanly traits of its most lovely character. The support devolved on Milnes Levick, who gave an excellent performance of Huon the Slave. Attendance overflowing, enthusiasm great."

—Aimee sailed for Europe yesterday (Wednesday) on the St. Laurent.

CLAUDE THE PRINCE OF COMO.

"Richelieu," "Sea Captain," and "ION of Angos."—Letter from the Count Joannes, Alleged by Him to be Conclusive.

CITY OF NEW YORK, SEPT. 16, 1879.
No. 23 CHAMBERS ST.

TO ERNEST HARVEY, ESQ.,
EDITOR-IN-CHIEF OF THE MIRROR:

SIR:—In this final letter upon Claude Melnotte, it is unnecessary (to avoid forgetfulness by the reader) to give the quotation in full from your journal of the 6th inst.:

"CLAUDE—Edmon S. Connor is authority for the statement that the Count Joannes was not the first Claude Melnotte in this country. Neither was Mr. Connor himself the first, William B. Wood being the original Claude and Mr. Connor the second. Mr. Wood played but one night, and Mr. Connor succeeded him. Edwin Forrest was the first in this piece in this city at the old Park Theatre, and was there succeeded by Mr. Connor with a run of twelve nights. George Jones (the Count) had not then been heard of. The scene of his exploits was Boston (Mass.)."

I. It is a rule of morals, and of law, that when a man makes a defamatory publication of another as if a truth, without first investigating as to its falsehood, he is equally guilty as if he had invented the mendacious calumny. It is the perfection of libel. Veri appressio, falsi suggestio: suppressing the truth and inventing the falsehood; and for which a verdict is in my favor for more than \$4,500.00.

II. As Mr. Connor has not given his date and theatre, to prove his alleged priority to me, as I respectfully challenged him to do, therefore, I give his date and my own, historically, and claim the victory. "Now master Jack (Falstaff), how a plain tale will set you down," in the words of Shakespeare's Prince of Wales. William B. Wood acted Claude in Philadelphia on June 2, and E. S. Connor in New York on July 9, and for one night—and not a "run of twelve nights"—and during his engagement he repeated the character for one night, July 22. Now, I, in the same year, originally personated Claude Melnotte at Boston on May 10, actually nearly two months before E. S. Connor at the Park. In Drake's standard work, "Dictionary of American Biography," I am recorded as the original Claude, as above stated. Mr. Connor is not even mentioned in that biographical work. A writer in your journal, dated Brooklyn, Sept. 9, truly states that I "was a leading man, and touring in support of stars, when Mr. Connor was playing minor parts." My first appearance in Philadelphia as Pierre (one of my best chivalric personations) was to the Jaffier of Mr. Hamblin and Mr. Forrest, and to the Belvidera of Miss Josephine Clifton; and you write that "Mr. Connor did not speak of me in flattering terms." I ask flattery from no man; but I demand the truth, as my panoply against all calumniators. I always extended courtesy to Mr. Connor when he was far below me in the profession. I evinced friendly sentiments toward him at all times, and rejoiced in his marital fortune, and it has amazed me to read what you wrote of him.

III. There is an incident regarding my personation of Claude Melnotte, of interest to your readers. As Edward L. Davenport was incited to become an actor upon witnessing in Boston (Tremont Theatre) my personation of The Hussar of Frederick the Great, so another citizen was equally incited to make the stage his profession upon witnessing (first night) my performance of Claude the Prince of Como. He studied and appeared in the character at the same theatre (National, Boston) about four months after my star engagement there. He also acted Virginius and Damon. That citizen and patriot finally became Speaker of the House of Representatives and Governor of Massachusetts—viz., Gen. Nathaniel T. Banks—and whom I have the honor to esteem as my friend.

IV. I distinctly claim to have been the original in this country of Cardinal Richelieu the Sea Captain, and ION of Angos—the two former also written by my friend, Sir Edward Bulwer, whose friendship has been continued to me by his son, Lord Lytton as proved by his splendid gift to me from him, as Viceroy of India. ION of Angos was written by another friend, the late Judge Talford of the English Bench.

V. In conclusion, and as to your editorial of the 13th inst., I answer in the words of Romeo to the unjust Tybalt, viz.:

"Therefore, farewell!
I see thou know'st me not."
And, so far from being the worst, I never was worsted in my life, not even with the small sword. There are no libelers in France, from fear of the fatal result before 12 m. the next day; proving, therefore, that calumniators are natural cowards. A true gentleman, however, always proves his right to that greatness, by making the amende honorable, upon proof of wrongful error, if so. I address this letter to you for justice.

GEORGE THE COUNT JOANNES,
Of the New York Supreme Court.

Appearances are Deceptive.

[From Hart's D—News.]
Josh Hart's combination opened the Howard Athenaeum in Boston on Monday night to a packed house, the receipts, at cheap prices, being \$732. The entertainment was a great success, and the old Howard, therefore, to be once more started on a career of prosperity.

DRAMA IN THE STATES.

[CONTINUED FROM THE THIRD PAGE.]

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Last Wednesday evening we had Pinafore by the Boston Ideal Opera co., and it was a most exquisite performance. Receipts over \$14,000, and every seat sold before noon. Will the fever never die out. On Friday Emerson's Megatherians gave a performance to only medium business.

NEW NATIONAL.—This house will be opened on the 22d with a first-class co. The interior has been newly painted and decorated, and it is now one of the nicest variety theatres in this section of the country. J. K. Newton retains the management.

Chillicothe, O.

MASONIC HALL.—Gau's Opera troupe opened this house on the 12th with Fatinitza, which was rendered in bad shape. Two of the people having left at Columbus, the parts of Count Timofey Kantschakoff and Stippan fell into new hands, and were miserably rendered. Laurent was not well received as Julian; Blanche Corelli asked apology for being out of voice; and Alice Hosmer had to redeem the piece. The company is made up of miserably poor talent, both in its operatic and dramatic construction.

CLOUGH'S OPERA HOUSE.—Gothold's Octoroon is announced for the 17th. Gothold as Scudder.

ITEMS.—Conp's Great Show billed for 26th. Troubadours Oct. 8 at Clough's.

Waterbury, Conn.

CITY HALL.—Sept. 8, Snow's variety held forth to a poor house, but better than they deserved. Sept. 9, Amy Stone in East Lynne; fair house. 12th, Mme. Rentz's Minstrels gave an entertainment worthy of the large house they received. Booked: Sept. 15, B. W. P. & W. Minstrels; 18th, J. W. Collier's co. in Banker's Daughter; 23d, Viola Clifton's Minstrels; 10th, Emma Abbott Opera co.; Oct. 2, Rice's Surprise Party; 9th, Church Choir Pinafore; 11th, Washburn's Last Sensation; 16th, Kate Claxton; 23d, Maggie Mitchell; 28th, Redpath's Pleiades.

ITEMS.—Our local manager, Jacques, is the right man in the right place, and will give us some fine entertainments this season. —At the Comique business is fair.

Terre Haute, Ind.

The season opens here with the Katie Putnam troupe, Edward Gifford, manager, for two nights, Sept. 17 and 18, in the roles of Little Madcap and Little Nell; 19th and 20th we will have Neil Burgess in Widow Bedott. Oct. 3 will appear Cooper, Baillet & Co.'s London Circus and allied shows; from here they go to Mattoon, 4th; Springfield, Ills., 6th; Carthage, Mo., 7th; Jolipin, 8th; Columbus, Kansas, 9th; Fort Scott, 10th and 11th; Dennison, Texas, 13th. They show to large and paying business all season. Winter at Philadelphia.

Erie, Pa.

PARK.—The season was opened 13th by Mattie Vickers and Charles Rogers in Gayler's serio-comic drama, Star; or, Paste and Diamonds, and was well received. The piece is well adapted to show the talents of these two artists. Charles and Mattie were called before the curtain at the end of second act. Alice Oates and co. in Le Petit Duc, 22d; Pat Rooney comb., 23d.

ITEM.—M. L. Townsend of the Pat Rooney comb., and R. S. Rice of the Jack-Wagner Circuit, were in town last week.

Reading, Pa.

The Academy has been open eight nights this season, and the attendance indicates a return of the good times of 1872. Scanlon and Cronin are handsomely billed for the 23d and 24th; Simmons & Rankin's Minstrels, 26th; Barlow, Wilson, Primrose & West, 30th; Ford & Zimmerman Opera co., Oct. 1, 2; Redpath's Pleiades, 4th. Manager Miehler plays the Redpath Pleiades two weeks over his circuit.

Cedar Rapids, Ia.

Rice's Evangeline comb. came 12th to a full house. Considering the disadvantage the co. had to contend with, owing to the smallness of the stage and lack of dressing-rooms, the piece was well put on. The co. open at Hooley's, Chicago, 15th, for three weeks. Harry Webber and co. are billed for the week of 15th, during the Central Iowa District Fair, which commences here on that day.

Trenton, N. J.

Taylor Opera House opened on the 8th by the Rentz-Santley Female Minstrels, with Lew Benedict and Charles Wilson (of Sanford and Wilson) on the ends. May Arnott's Electric Illusions was a very dizzy act.

ITEMS.—The Opera House looks very well with its new scenery, new drop-curtain, etc. —We are to have some of the best attractions on the road this season, with a fair prospect of good business.

Springfield, O.

Donivan's Tennesseans at Opera House 8th to fair houses. Performance good. During the week they appear in Hagerstown, Winchester, Ft. Wayne, etc. Sept. 9, Gau's English Opera (Fatinitza) to poor house. Gothold's Octoroon billed for 16th. There is every prospect of a prosperous dramatic season in this, one of the best show towns in the State.

Jersey City.

OPERA HOUSE.—Mary S. Oliver lectured 20th on the benefit of the Memphis yellow fever sufferers. Fair attendance.

CONTRACT.—This week the following names: Morgan and Mullen, the Aikens, John Powers, George Macy, Susie Byron, Kitty Sharp, Carrie Banker, Hogan and Haynor, and Kitty Estelle.

ITEM.—F. C. Bangs was in town Sunday, looking well.

Williamsport, Pa.

Cole's Circus appeared 8th; gave two performances; crowded houses.

At Academy of Music, 12th and 13th, Pinafore by home talent; crowded houses. Booked: Pullman Car Tourists, Oct. 2; Fraser's Pantomime, 21st; Frayne-Tiffany comb., 27th; Joseph Murphy, Nov. 29; John A. Stevens in Unknown, Dec. 2; Pat Rooney comb., 11th; Gus Williams, 16th; F. C. Bangs, Jan. 1.

Bloomington, Ill.

Next week: 15th, Buffalo Bill; 17th, Boraguo's Georgia Minstrels; 18th and 19th, Lina Tottenborn. Certainly a good "lay-out" for one week, after such a long period of quiet. The Great London Show appears on the 20th.

Madison, Wis.

John McCullough, supported by Fred. B. Warde, concluded an engagement of three nights on the 12th, to very good "biz." The stock co. is the best that has ever visited Madison. Route: Detroit 16th, week; Chicago 22d, week; Indianapolis 29th, week. May Fiske's Blondes closed a week's display at City Hall, 13th, to moderate business.

Milwaukee, Wis.

GRAND OPERA HOUSE.—John McCullough, supported by F. B. Warde and a most excellent co., appeared in Virginus 8th, Richard III. 9th, Julius Caesar matinee, The Gladiator evening of 10th, under the management of W. M. Connor. They were greeted by well-filled and appreciative houses.

Springfield, Mass.

Gus Williams in Our German Senator to a fair house, 8th. Emerson's Megatherians followed. Emerson, Clark and Daly Bros. joined the troupe the 8th. Coming: Mme. Rentz's Minstrels, 18th; Banker's Daughter, 22d; Albert W. Aiken comb., 26th; Tony Denier Pantomime troupe, 27th; Rice's Surprise Party, 30th.

Lynn, Mass.

At Music Hall Murphy's Miniature Pinafore troupe from the Boston Museum played to a big house 8th. Annie Pixley plays here 27th.

Edwin Byron and co. played The Two Ophans at the Academy of Music 13th and 15th.

Grand Rapids, Mich.

Nothing at Powers' Opera House during the past week. 16th, Fanny Davenport in London Assurance and Oliver Twist.

At Smith's during the past week a very fair variety co. has played to good houses.

Akron, O.

The week has passed away without anything in the dramatic line. The attractions this week will be Gothold's Octoroon comb. and a concert by Marie Litte.

ITEM.—The Dobson-Wallace comb. appear on the 20th.

Oneida, N. Y.

CONROY'S.—The season will open 18th with the Alberta comb. in the play of Fiftine.

DEVEREAUX'S.—The Lottie and Little Nell comb. and Jubilee Singers, 20th. This will be the opening of the season.

Oswego, N. Y.

Pat Rooney comb. 13th to a jammed house. Entertainment A1. 19th, The Williamses in that much worn piece, Uncle Tom's Cabin. Lehnen's Syracuse Juvenile Pinafore co., 22d and 23d.

Sandusky, O.

Perfect stagnation in dramatic circles. Hooley & Emerson's Megatherian Minstrels have applied for a date. MIRROR on sale at 123 Columbus avenue.

Paterson, N. J.

11th and 12th inst., Adah Richmond troupe began their season at this place. First night Fatinitza was given to a fair house; 12th, Chimes of Normandy to good attendance.

Manchester, N. H.

Charles E. Hamilton played Divorce at Music Hall 11th to a very thin house. The co. was amateurish. Anthony & Ellis' Uncle Tom's Cabin co. are billed for the 19th.

Ottumwa, Ia.

Dan Rice's Circus is billed here for 17th. Their original intention was to skip this place, only changing their route a few days ago.

Wheeling, W. Va.

Opera House closed past week. Nothing booked for the coming week. Barnum's Circus 15th.

Binghamton, N. Y.

Barlow, Wilson, Primrose & West's Minstrels are booked for the 26th.

Kalamazoo, Mich.

Jane Coombs comes 23d in Engaged.

Atlanta, Ga.

Fay Templeton Star Alliance billed for 18th, 19th, 20th.

Owensboro, Ky.

Nothing this week. Signor Bellitti and Neva Haydn, with illusions, etc., are booked at Mendelssohn Hall for Dec. 24 and 25.

Aurora, Ill.

Nothing billed here at present.

Toronto, Can.

GRAND OPERA HOUSE.—Joe Murphy and comb. succeeded in drawing large audiences during the past week, Kerry Gow and Shaun Rhue being the attractions. Mr. Murphy's reputation in the above plays is already so well known that comment is unnecessary. Emma Wilmot and Luke Martin, Will A. Sands, and Hugh Fuller deserve special mention. This week Lawrence Barrett and co. open with Richelieu. During this engagement A New Play will be produced. Among the company I notice J. R. Grier's name, an old favorite here; he will be sure to receive a hearty welcome. Haverly's Juvenile Pinafore co. on the 22d.

ROYAL OPERA HOUSE.—The Danites occupied this house during the week with fair houses in attendance, which was certainly not owing to the quality of the performance. Louis Aldrich, who formerly played the Parson, is very much missed, as is also C. T. Parsloe. 15th, Ooffy Gooft New York comb. in new version of Under the Gaslight.

LYCEUM.—Has been raking in the wealth, our country cousins being particularly struck with the beautiful blondes, who, with the following artists, make up a really good programme: H. Diamond, Weaver and Macklin, Miss Nell, G. W. Collins, Cleary and Trimble, and Gooderham and Worts. Same olio this week.

HORTICULTURAL GARDENS.—The Philharmonic Society, assisted by Miss Reidy, vocalist, Herr Rummel, pianist, and the Germania and Buffalo Quartettes, gave a concert on the 11th, when the Marquis of Lorne and the Princess Louise were present. The concert part, without the aid of the Society, was repeated on the 12th.

ALBERT HALL.—Hamilton Carbett, Scottish vocalist, concertized 10th, 11th and 12th.

ITEM.—As the Industrial Exhibition is now

in progress, our theatres, concerts and side-shows are having quite a harvest.

Ottawa, Can.

The opening of Grover's Boarding-House on Friday last was not a success. First, the advance work did not reach here until Monday, and there was but a light show of it. The matinee on Saturday was fairly attended, and the piece ran a deal better. For Saturday night the bill gave Lispet, but it was not produced. They play Kingston Monday and Tuesday, 15th and 16th, Ogdenburg 17th and 18th, thence to Montreal, opening at the Theatre Royal for week commencing 22d. To-night, 15th, Haverly's fifty Juvenile Pinaforeists open here. During the week of the Dominion Exhibition, E. A. McDowell, who has taken the house off G. F. Rowe's hands, will appear with his vaudeville co., which is given as follows: Mr. and Mrs. E. A. McDowell, Mr. and Mrs. Walter Lennox, Mr. and Mrs. Andrew Queen, Julia and Fanny Waldron, Florence Vincent, Charles Arnold (the last two are well liked young people), Emma Lorraine, Fred Hight, Lewis Baker, Harry Reeves, P. Redmond, P. F. Cooper, and a leader of orchestra. This company organizes here for the Canadian tour of all the provinces.

The new opera house in Brockville will not be ready before the first week in October, and Mr. McDowell is booked for the opening.

MIRROR on sale at R. St. Louis' news depot, inside Post Office.

Montreal, Can.

Good houses have greeted Haverly's Juvenile Pinafore at the Theatre Royal during the past week. The youngsters acquitted themselves creditably. The officers and part of the crew of H. M. S. Tourmaline, now stationed here, attended the performance on the evening of the 12th, when the elite of Montreal society were present.

John A. Stevens opens 16th in Unknown. Same date the Academy of Music opens for the season with Mary Anderson in The Hunchback; 17th The Countess and the Serf; 18th, Romeo and Juliet; 19th, Parthenia; 20th, Evadne; matinee, The Countess repeated.

Hamilton, Ont.

Sept. 9, Mechanics' Hall, Jane Coombs and co. opened to a good house in School for Scandal. Miss Coombs' Lady Teazle is a grand piece of acting, and drew forth rounds of applause. Leslie Gossin as Charles Surface, Charles Thompson as Sir Peter, Arnold Cromley as Backbite, and Mr. Magee as Rowley, deserve special mention. Ettie Baker as Maria deserves a word of praise. Messrs. Thompson and Cromley are old favorites here.

Halifax, N. S.

Benefit of Grace Egerton on the 9th. Tom Thumb now exhibiting at the Academy. Mr. Nannary's Newfoundland co. passed through Halifax en route. His benefit advertised did not take place. Boston Juvenile Pinafore co. booked for first week in October.

THE VARIETY STAGE.

THE COMIQUE.

The Mulligan Guard Chowder remains the prevailing attraction. The "Standing Room Only" displayed nightly is an encouraging announcement, and in all probability the Chowder will be served up for some time to come. The sketches presented in the first part are always crisp, witty and excellently acted. Each succeeding week develops new attractions in the performance at the Comique. The principal members of the company are all old favorites, who have earned their reputation by hard work. The enthusiastic recognition they receive nightly shows clearly that a really artistic rendition of a character like Ed Harrigan's Dan Mulligan, for instance, can be as keenly appreciated by people of refinement as the acting of much more important roles in plays that have attained a widespread popularity. Great credit is due Dave Braham, the musical director, for the high state of perfection shown in the musical portion of the programme; the demand for the music of his new songs indicates their popularity to be even greater than that of his former productions. The entertainment offered at the Comique will well repay a visit.

TONY PASTOR'S.

Appreciating the fact that S. J. T. Pinafore, as presented at his theatre, was hardly calculated to meet with any success, Manager Clark quietly shipped the whole crew Saturday evening last, and placed Mlle. Lentz's Female Minstrel Troupe on the bill as the succeeding attraction. The company numbers some fifty people, who present the customary first-part, consisting mainly of familiar songs and well-worn repartee. In addition, the Clipper Quartet has been re-engaged; Boyd and Sarsfield, song-and-dance men; Nellie Haddfield, a juvenile vocalist; Ross and Mack, acrobatic song-and-dance men; J. H. Ryan, Irish comedian, in conjunction with Nellie Vincent, Irish sketch artist, introduce a neat act; Maggie Willet, serio-comic; Beula Merton, the lady cornetist, and others appear in a well selected programme.

HARRY MINER'S.

The attraction for the week is Cellini's Novelty and Character Ballet Troupe, composed of some twenty people, who present a spectacular ballet, entitled Miralda, which introduces the company in characteristic songs, dances and musical specialties to the great delight of crowds who fill the theatre to overflowing every night. The Brothers Valjean, the wonderful jugglers, make their last appearances here this week; Kerrigan and McCarty, Irish specialty artists, of course; the three Milos, the famous acrobats, in startling feats; Webster Brothers, very clever Irish comedians; Whitfield, the character impersonator and mimic; Charles Redmond and Georgie Blake, in Irish songs and dances; Press Eldridge in comic sketches; the Jeromes, in an act called Comedy; Tillie Malvern, a bright little actress; Roberts

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Rose, our daughters Louise Sylvester
Emily, our daughters Emma Fellman
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Peril. "A breezy, cheerful comedy, full of genuine fun."—*Philadelphia Press*.

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The Virginian. "Judging from the enthusiasm of the audience, Mr. Campbell's drama achieved a success."—*London Illustrated News*.

"Whatever its faults, and they are not a few, it was received with plaudits, and at the close of the play Mr. Campbell was loudly called for, and appeared before the curtain."—*London (Eng.) Morning Post*.

Clio. "There are lines in *Clio* worthy of Spenser; indeed, the poetry of the play was a genuine surprise. It was the most important production of the week, and drew large houses."—*Will Eaton in Chicago Times*.

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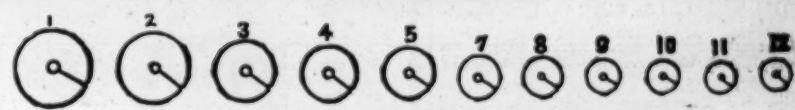
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